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ABSTRACT

This guide, made up of transparencies and text, offers a basis for a 2-day interactive inservice presentation on how to teach writing, to help a school district ensure that its English language arts program addresses the Texas Assessment of Academic Skills (TAAS) test. In addition to sections on the use of the guide and the format of the TAAS Test, the guide addresses the following 21 topics: writing as a process; teaching prewriting strategies; prewriting strategies (for generating and organizing topics and ideas, for informative/descriptive writing, for expressive/narrative writing, for informative/narrative writing, for informative/classificatory writing, for persuasive/descriptive writing, and for persuasive/classificatory writing); writing the first through final drafts; revision and revision strategies; re-thinking the piece as a whole; specific revision strategies; editing and editing strategies; evaluation; techniques for self-evaluation; evaluation techniques for use by peers and for the teacher; and publishing. Five appendixes including a bibliography, sample activities, quotations, some student poems under the heading "letters that cannot be delivered," and an outline for a bio-poem are attached. (PRA)

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Writing Inservice Guide

for

English Language Arts and TAAS

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Foreword

The *Writing Inservice Guide for English Language Arts and TAAS* was developed because many teachers across the state have asked for practical guidance in how to teach writing. Our common goal is to help students communicate more effectively in writing as well as be prepared for various writing assessments.

In an attempt to respond to this request, we offer this guide as an inservice training document for education service center and school district workshop presenters. While the guide is intended for inservice training, a teacher who has not attended a workshop may use portions of the guide after careful reading of "How to Use This Guide" and "Cover These Points."

The guide is not the final or exclusive approach to writing instruction or test preparation. We hope you will not feel you must slavishly adhere to the suggestions offered in it but will expand upon and adapt them to the needs of your students.

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We express our appreciation to the numerous professionals in the field of English language arts who reviewed the contents of this guide and offered suggestions.

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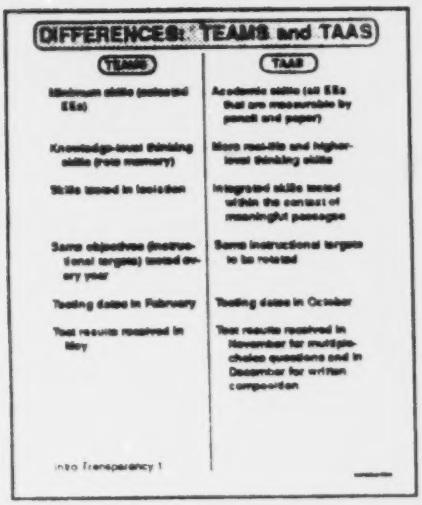
DIFFERENCES: TEAMS and TAAS
TEAMS
TAAS
Minimum skills (selected EEs)
Academic skills (all EEs that are measurable by pencil and paper)
Knowledge-level thinking skills (rote memory)
More real-life and higher-level thinking skills
Skills tested in isolation
Integrated skills tested within the context of meaningful passages
Same objectives (instructional targets) tested every year
Some instructional targets to be rotated
Testing dates in February
Testing dates in October
Test results received in May
Test results received in November for multiple-choice questions and in December for written composition
into Transparency 1

How to Use This Guide

This guide is intended as a basis for an inservice presentation to help a school district ensure that its English language arts program addresses the new Texas Assessment of Academic Skills (TAAS) test. It is not meant to be a quick fix, nor is it a package to teach the format of the new test.

Nevertheless, participants should quickly review a comparison of the TEAMS test with the TAAS. The accompanying transparency can serve as a guide for this review.

The inservice program is meant to be interactive. Participants need to write and participate in all stages of the writing process throughout each day. Suggested writing activities are included at the end of the document. After choosing activities that are appropriate, the trainer should involve the participants in several writing activities that lead them through prewriting, drafting, revising, and editing strategies suggested in this guide. Trainers can encourage teachers to share pieces of their writing as well as effective strategies they have used in teaching writing. Also, books that lead to writing activities should be shared throughout the presentation.

Two days should be planned for this inservice presentation. The time can be shortened to one day for previously trained writing process teachers or expanded to three days to allow for more interaction, especially for teachers who are not trained in the writing process.

The three-hole punch format increases the flexibility of this guide. Strategies and examples (including student samples of writing) can be added, and, depending upon the focus or the time allowed for a presentation, the training model can be rearranged. Also, the Texas Education Agency may distribute occasionally additional material that can be inserted in the guide.

The transparency pages are of two types. Some are merely guides for discussion, and others are examples of strategies that can also be handouts. Please stress that the prewriting graphic organizers (such as 3b and 3c) are meant to help students internalize a strategy and are not intended as perpetual dittos for students.

Included at the end of this document are several quotations that can be interspersed throughout the presentation. The trainer should choose the ones that seem most appropriate for the audience.

This training model reinforces the importance of teaching writing as a process, and further inservice is highly encouraged. Other areas that are addressed briefly are writing across the curriculum, collaborative learning, critical-thinking skills, reading-writing connections, integrating grammar and mechanics within writing, invented spelling, and writing assessment. The trainer can develop one or more of these areas into a workshop or program for teachers or other audiences.

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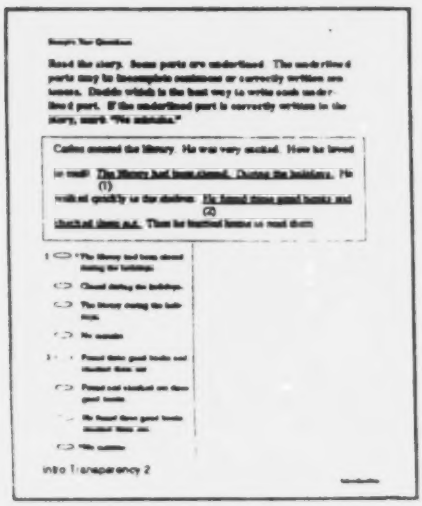
DIFFERENCES: TEAMS and TAAS

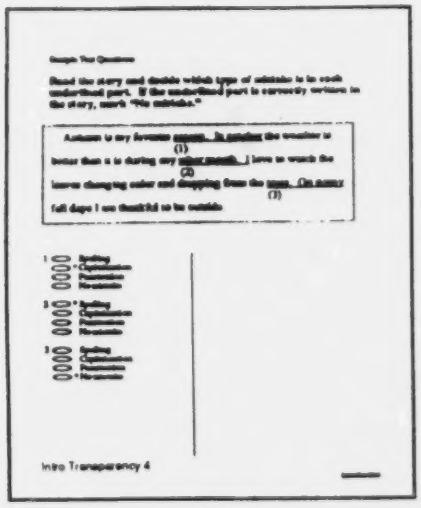
TEAMS	TAAS
Minimum skills (selected EEs)	Academic skills (all EEs that are measurable by pencil and paper)
Knowledge-level thinking skills (rote memory)	More real-life and higher-level thinking skills
Skills tested in isolation	Integrated skills tested within the context of meaningful passages
Same objectives (instructional targets) tested every year	Some instructional targets to be rotated
Testing dates in February	Testing dates in October
Test results received in May	Test results received in November for multiple-choice questions and in December for written composition

Intro Transparency 1



Intro Transparency 2

Intro Transparency 3



Intro Transparency 4

Format of the TAAS Test

The accompanying introductory transparencies are provided for discussing the new TAAS test. Introductory transparencies 2, 3, and 4 are sample pages taken from the third grade test specifications booklets. Sample pages from the third grade booklets are used because the print is large enough to be seen clearly on a transparency; the format of the test items is the same for all grades. What does change from grade to grade is length of passages, vocabulary, and skill complexity. Also, passages vary in purposes and modes and represent other content areas, e.g., science and history. Formats for all grade levels show revision and proofreading skills within the context of a written passage. It would be helpful for the participants to bring their specifications booklets with them, so that they can have a broader range of examples available when this discussion takes place.

The holistic scoring criteria for the written composition at Grades 3, 5, 7, and 9 have not changed, but a written composition is now required at the exit level. The purposes and modes eligible for testing on the TEAMS test are still eligible for testing on TAAS and are listed in the new TAAS specifications booklets. The TEAMS Instructional Strategies Guide for Written Composition is a useful publication that describes in detail focused holistic scoring and the criteria for successful writing for various purposes and modes. (A new edition is due out in late spring 1990.)

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Read the story. Some parts are underlined. The underlined parts may be incomplete sentences or correctly written sentences. Decide which is the best way to write each underlined part. If the underlined part is correctly written in the story, mark "No mistake."

Carlos entered the library. He was very excited. How he loved to read! The library had been closed. During the holidays. (1) He walked quickly to the shelves. He found three good books and (2) checked them out. Then he hurried home to read them.

1 ⬭ * The library had been closed during the holidays.

⬭ Closed during the holidays.

⬭ The library during the holidays.

⬭ No mistake

2 ⬭ Found three good books and checked them out.

⬭ Found and checked out three good books.

⬭ He found three good books checked them out.

⬭ * No mistake

Intro Transparency 2

Sample Test Questions

Read the story and choose the word or group of words that belongs in each space.

Yesterday I __(1)__ out my window and saw a large moving van. Two men __(2)__ boxes into the house next door. I __(3)__ outside to watch them unload the truck. I really hoped someone my age would be moving into that house!

1 ⬭ look
⬭ * looked
⬭ am looking
⬭ will look

2 ⬭ * were carrying
⬭ was carrying
⬭ is carrying
⬭ has been carrying

3 ⬭ ranned
⬭ runned
⬭ * ran
⬭ had ran

Intro Transparency 3

Sample Test Questions

Read the story and decide which type of mistake is in each underlined part. If the underlined part is correctly written in the story, mark "No mistake."

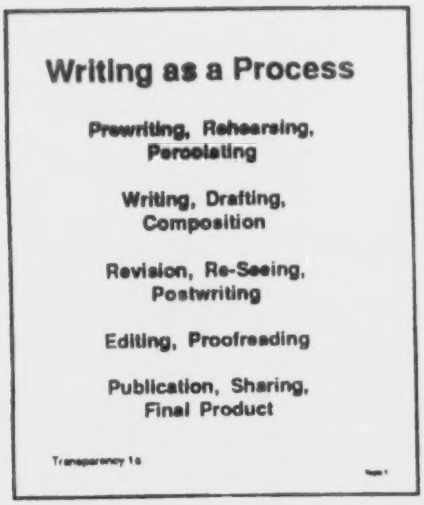
Autumn is my favorite season. In october (1) the weather is better than it is during any uther month. I (2) love to watch the leaves changing color and dropping from the trees. On sunny (3) fall days I am thankful to be outside.

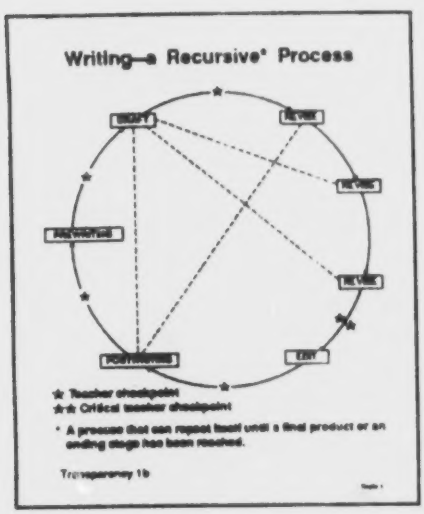
1 ⬭ Spelling
⬭ * Capitalization
⬭ Punctuation
⬭ No mistake

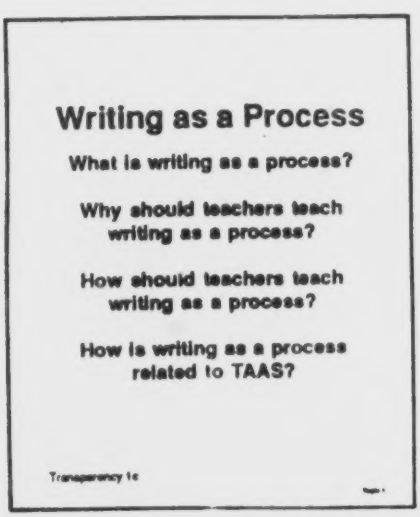
2 ⬭ * Spelling
⬭ Capitalization
⬭ Punctuation
⬭ No mistake

3 ⬭ Spelling
⬭ Capitalization
⬭ Punctuation
⬭ * No mistake

Intro Transparency 4




Writing—a Recursive* Process
* A process that can repeat itself until a final product or an ending stage has been reached.
Transparency 1b


Writing as a Process
What is writing as a process?
Why should teachers teach writing as a process?
How should teachers teach writing as a process?
How is writing as a process related to TAAS?
Transparency 1c

Topic 1–Writing as a Process

COVER THESE POINTS:

1. **What is writing as a process?**
   - A recursive process by a variety of names and stages.
   - A process by which students internalize strategies.
   - A process for developing fluency in writing, building self-confidence, and promoting self-expression.
   - A process allowing connections among all subjects.
   - A process for teaching reading and language skills within the context of real writing.
   - A process for connecting prior knowledge to present and future learning.
   - A process allowing time for developing oral and written language skills through use rather than through analyzing and labeling.
   - A process allowing for self, peer, and teacher evaluation.

2. **Why should teachers teach writing as a process?**
   - It provides a way to teach writing instead of just assigning writing.
   - Teachers become facilitators of learning rather than lecturers.
   - Skills will finally make sense and have a purpose for students.
   - Students will be motivated to write and believe what they have to say is worthwhile.
   - Students will be involved in higher-level thinking (analyzing, synthesizing, and evaluating) to become independent learners and thinkers.

3. **How should teachers teach writing as a process?**
   - Teach a variety of strategies for various stages of the writing process.
   - Model all stages of the process.
   - Allow time for many sharing episodes so students can get input from many different sources.
   - Provide opportunities for students to write for a variety of purposes and audiences and in many different formats.
   - Set up a language-rich environment that encourages writing and reading.
   - Provide a nonthreatening atmosphere that allows for risk-taking and learning through mistakes.
   - Allow for evaluation to take place often and in many different forms, emphasizing content over mechanics and grammar.
   - Have students write daily or at least three or four times a week, independently as well as guided.

4. **How is writing as a process related to TAAS ?**
   - Students who are comfortable using the writing process will be successful on TAAS.
   - Students who have gained self-confidence from writing often from personal experience are better able to write from external prompts.
   - Students internalize specific organizational and mechanical strategies for all types of writing.
   - Students using writing as a process improve reading skills.
   - Less able writers can achieve more success by using writing as a process.

Writing as a Process

Prewriting, Rehearsing, Percolating

Writing, Drafting, Composition

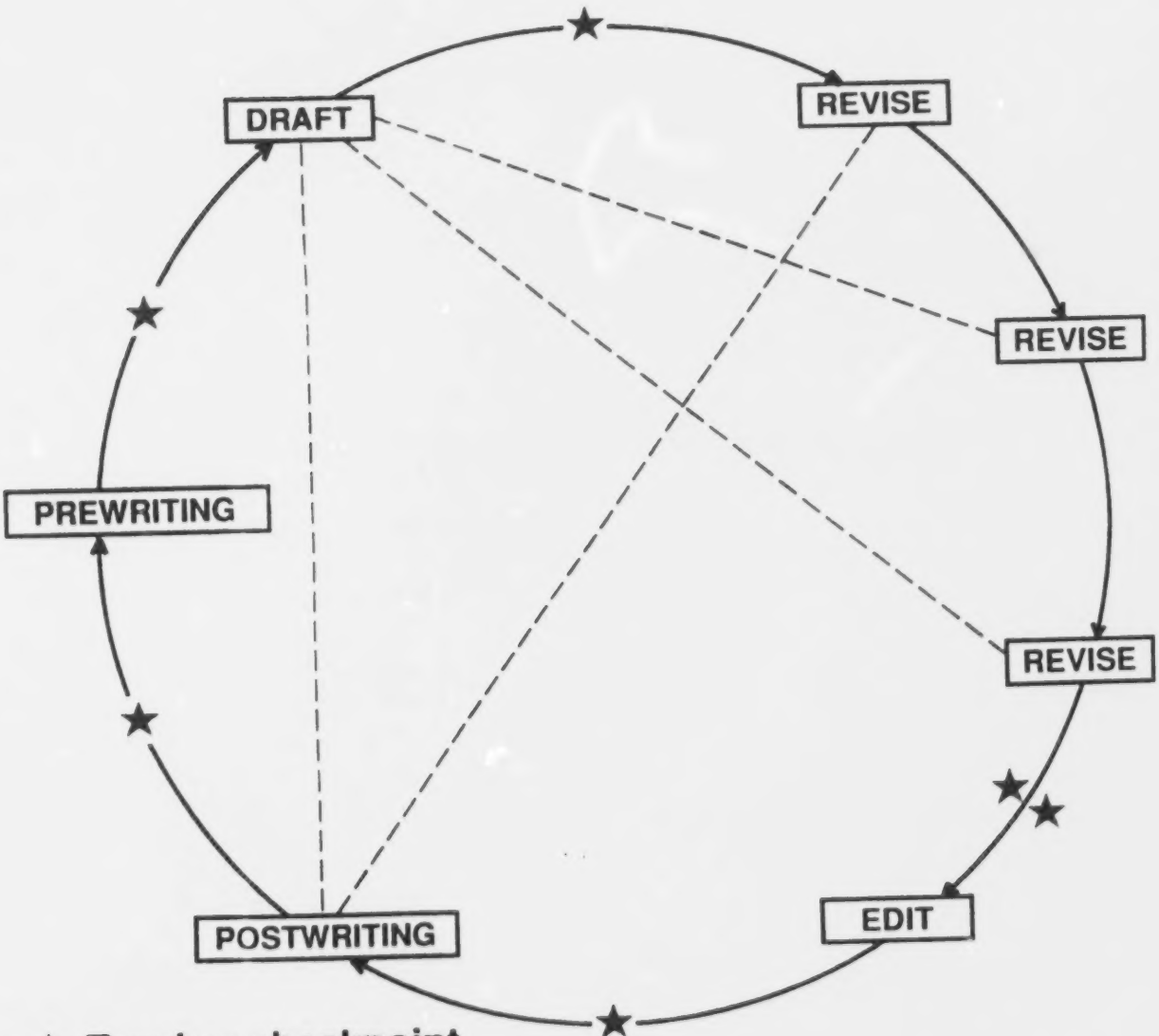
Revision, Re-Seeing, Postwriting

Editing, Proofreading

Publication, Sharing, Final Product

Transparency 1a

Writing–a Recursive* Process



★ Teacher checkpoint

★★ Critical teacher checkpoint

* A process that can repeat itself until a final product or an ending stage has been reached.

Transparency 1b

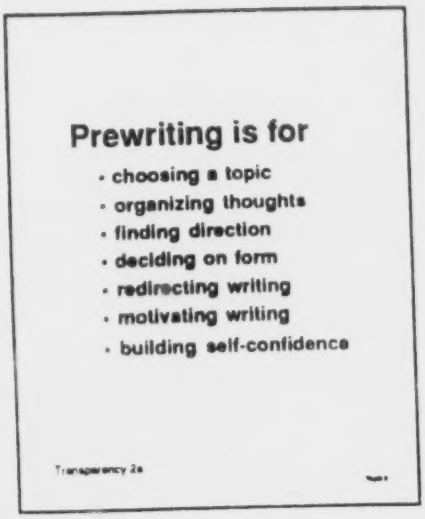
Writing as a Process

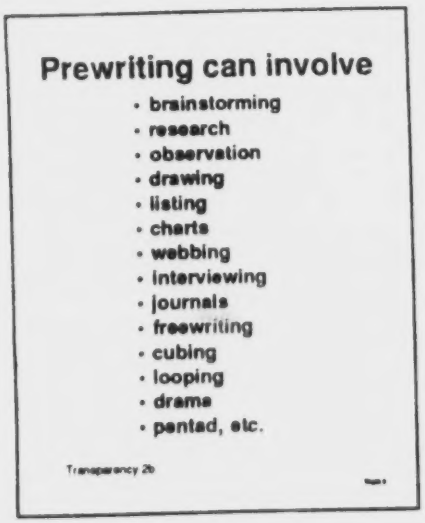
What is writing as a process?

Why should teachers teach writing as a process?

How should teachers teach writing as a process?

How is writing as a process related to TAAS?





Presenter's Notes
(for personalizing presentation)

Topic 2–Teaching Prewriting Strategies

COVER THESE POINTS:

1. **What is prewriting?**

   - Prewriting is more than giving instructions and assigning a task. It is any activity for allowing thoughts to flow.
   - Prewriting is any activity used to motivate or encourage creative thought before writing or during writing.
   - Prewriting moves writers from the thinking stage to the writing stage.
   - Planned prewriting exercises move students to becoming independent writers.

2. **How should teachers teach prewriting?**

   - Choose strategies that do not point everyone's efforts in the same direction.
   - Be an active participant! Prewrite with the students! Model!
   - Allow time for students to share their prewriting ideas to help generate more ideas.
   - Often, students may choose to spend more time in the pre-writing stage than in the actual writing stage.
   - Teach many prewriting strategies to guide students to choose their own topics and to narrow those topics.
   - After teaching strategies for choosing topics, teach prewriting strategies for organization, including strategies for possible TAAS prompts.
   - Since students' learning styles vary, teach more than one strategy for each mode of writing so that students can have choices as they attempt various writing assignments.

Prewriting is for

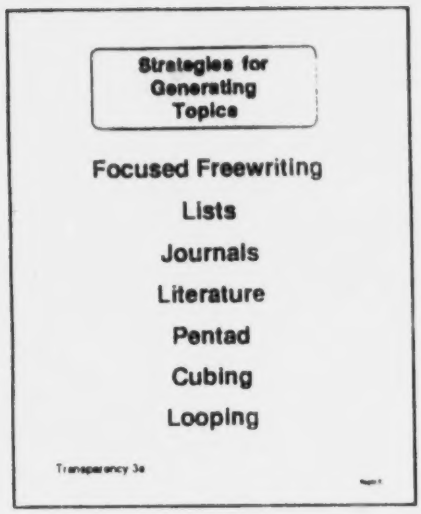
- choosing a topic
- organizing thoughts
- finding direction
- deciding on form
- redirecting writing
- motivating writing
- building self-confidence

Transparency 2a

Prewriting can involve

- brainstorming
- research
- observation
- drawing
- listing
- charts
- webbing
- interviewing
- journals
- freewriting
- cubing
- looping
- drama
- pentad, etc.

Transparency 2b



Presenter's Notes
(for personalizing presentation)

Topic 3–Prewriting Strategies for Generating and Organizing Topics and Ideas

COVER THESE POINTS:

Students should write from personal experience more than from prompts or assigned topics. These strategies can help them generate topics from their personal experiences or help them organize their ideas for writing. All grade levels can benefit by using these "thinking before writing" strategies to build confidence in their own writing ability and to develop their writing skill.

Focused Freewriting

Freewriting is simply writing about anything that comes to mind, while focused freewriting is writing about a specific topic or thought. To engage in focused freewriting, the teacher might announce a topic to students, brainstorm with them about personal experiences which that topic suggests, and then allow them to freewrite on that experience. Focused freewriting might also consist simply of looking around the room and focusing on something (picture, object, etc.) to write about.

Kirby and Liner, in *Inside Out*, describe a technique called Memory Writing, which encourages writing about self. Students try to capture as briefly but as realistically as possible four incidents from their past. Have the students

- go back in time 24 hours, remember an incident, and record it
- go back in time one week, remember an event, and record it
- go back a year and record an incident, concentrating on particular details
- go back as far as possible and record their first clear memory

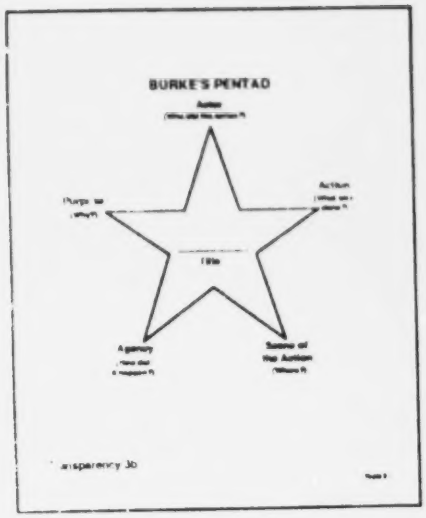
Making Lists

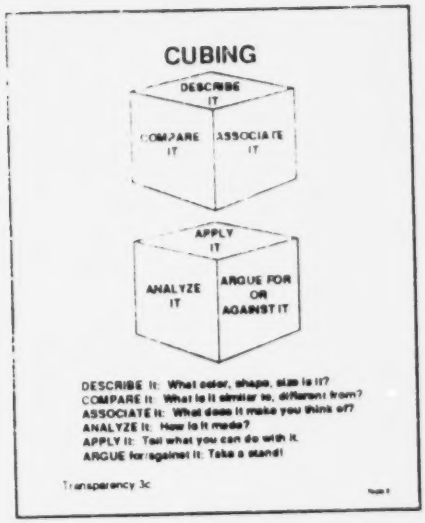
There are many different lists students can make for finding a topic to write about. Have them make lists of things that interest them as well as lists of favorite things or accomplishments. The student keeps lists in a journal or a writing folder for future reference.

The teacher gives a general topic such as accidents, courage, or school. Then the teacher models, first listing one or two personal events that have to do with that topic. Students develop lists of their own experiences and share those lists. Sharing often helps trigger memories for those who are having difficulty. Teachers then need to model how to choose the best topic from the list. This can also be used as a prereading activity to develop personal experiences relating to the theme of a story.

Journals

Trigger words are a good source for journal writing and for gener-




CUBING
DESCRIBE IT
COMPARE IT
ASSOCIATE IT
APPLY IT
ANALYZE IT
ARGUE FOR OR AGAINST IT
DESCRIBE it: What color, shape, size is it?
COMPARE it: What is it similar to, different from?
ASSOCIATE it: What does it make you think of?
ANALYZE it: How is it made?
APPLY it: Tell what you can do with it.
ARGUE for/against it: Take a stand!
Transparency 3c

Presenter's Notes
(for personalizing presentation)

ating narratives. Give students one word (such as a color) and have them write about some memory triggered by that word. If writing is done often in journals (with freewriting and/or assigned topics), students can look back and read until they come upon a journal entry that they would like to expand upon. Journal writing develops fluency and comfort with writing.

Literature

After reading a story, novel, play, poem, etc., have students brainstorm possible themes of the story and then write another story using that same theme. The student could write a story using one of the characters or a setting from the literature, or compare/contrast a character in one story with a character in another story. Many times students will show greater insight into the literature through writing about it rather than answering comprehension questions. Students who have listened to, read, and been exposed to good literature are hearing good writing. Reading improves writing and writing improves reading.

Pentad (Kenneth Burke)

Burke calls this the "Dramatistic Method because "emphasis should be placed on the total conception of something as a drama involving actors acting in a particular setting with varying purposes" (Irmscher).

This strategy is not only a prewriting strategy but also a postreading strategy. The pentad is a useful tool for analyzing literature because it allows a student to view a literary piece from one of five perspectives. Each student can then meet with others who chose the same aspect (such as *actor*), share those results with the group, then, in turn, share their discussions with the class. Thus the class can analyze the selection from several points of view.

This same strategy can be used to organize narrative writing. As a prewriting activity, students organize their stories around each of the five points. They are better able to do this if they have already used the pentad as an analysis of literature.

Another successful use of the pentad is for developing a series of papers, as in English, history, or science. For example, if the topic is the American Revolution, papers can be developed through the use of questions such as: Who were the important figures involved? What actually happened? Where did this take place? Why was it necessary? How did it occur? This process could result in one paper or five papers developed by one person or five groups. Other topics might be: transportation (development/history/changes) or a literary piece (*Julius Caesar, To Kill a Mockingbird*).

Cubing

This is a technique for independently brainstorming about a topic, a subject, an object, or an issue quickly from six points of view. Cubing, which can be used for all of the aims and modes of writing, gives the writer the satisfaction of knowing that he or she has covered the topic quickly from several perspectives.

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The process works this way: one considers each of the six sides of the cube, spending no more than three to five minutes writing about each side, jotting down whatever comes to mind. After looking from all six perspectives, the writer will probably have a clear idea of the aspect he or she would like to develop. For example, in a science class one could use cubing to explore the topic *fungus*. As the student looks at a specimen of fungus, he or she first describes it, then compares it, etc.

Looping

This is much like focused freewriting. One writes nonstop on a specific topic for three to five minutes about whatever comes to mind. At the end of the "loop" of time, the writer stops and reads what has been written, looking for a thought or idea that invites further thought. He or she circles this phrase and then uses it in a sentence for the next loop. After the writer has completed at least three loops for a piece of writing, the "center of gravity" (the main idea that the writer wants to develop) usually emerges clearly. During the process of writing the loops, no changes or corrections should be made. The idea is to write nonstop and find the center of gravity for each loop.

A topic can be explored freely for prior knowledge, opinions, importance, and different perspectives. Looping also helps clear the mind so that writer's block won't occur (Elbow).

The more writing a student does the better writer he or she tends to become. Writing from personal experience helps build a student's confidence in his or her own writing ability.

References:

Kirby, Dan, and Tom Liner, with Ruth Vinz. *Inside Out*, 2nd Ed. Portsmouth, NH: Heinemann, 1988.

Irmscher, William F. *Teaching Expository Writing*. New York, NY: Holt, Rinehart and Winston, 1979.

Elbow, Peter. *Writing Without Teachers*. New York, NY: Oxford University Press, Inc., 1973.

Strategies for Generating Topics

Focused Freewriting

Lists

Journals

Literature

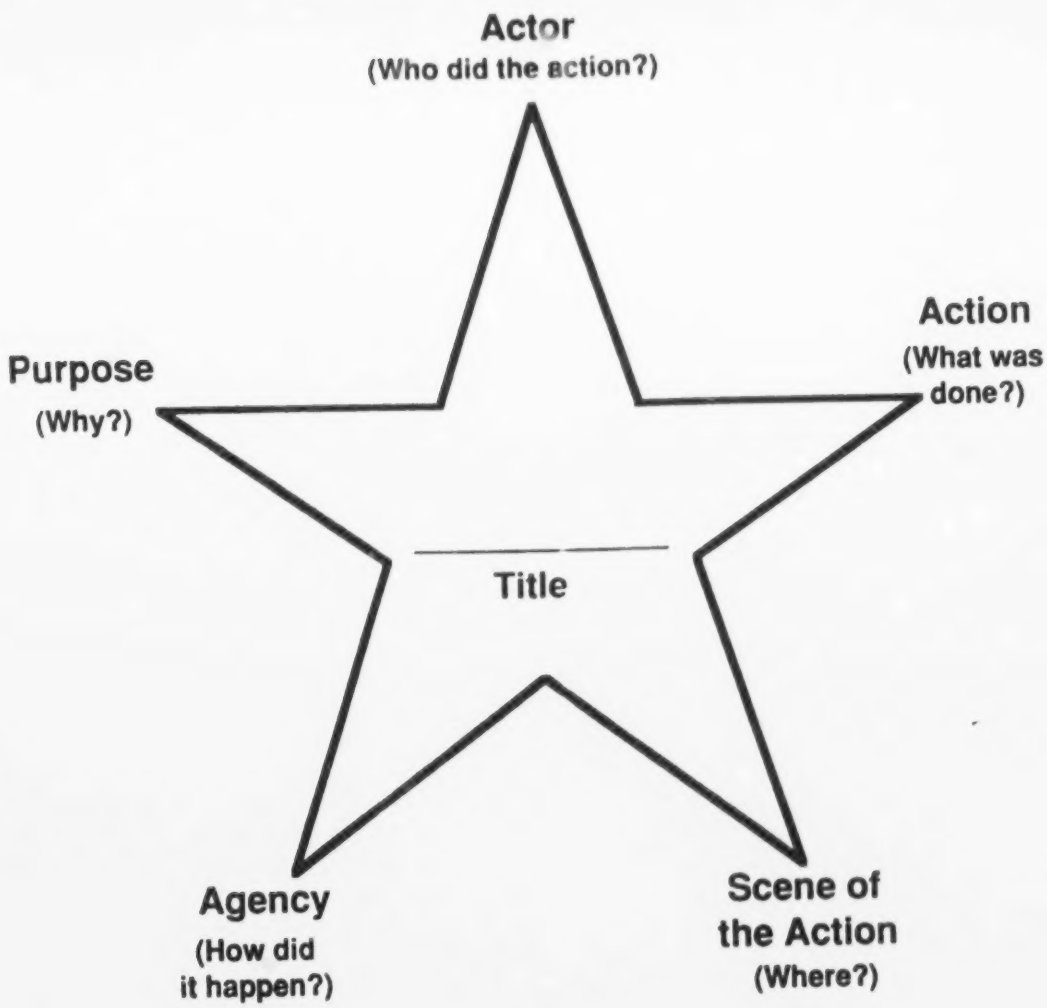
Pentad

Cubing

Looping

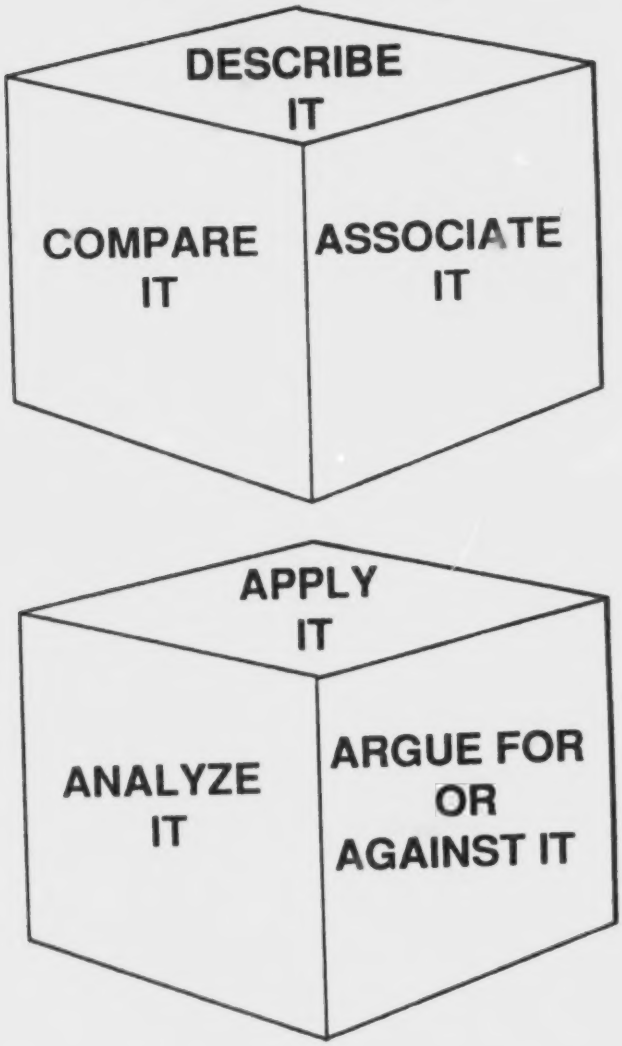
Transparency 3a

BURKE'S PENTAD



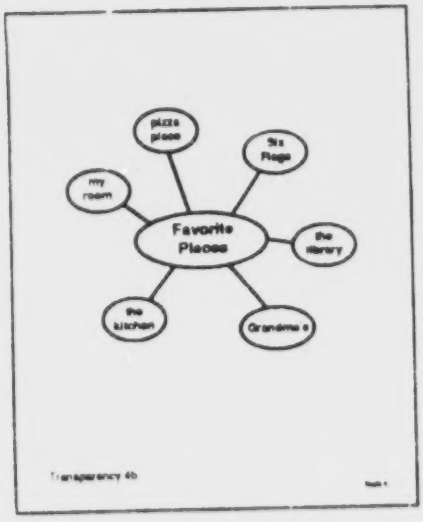
Transparency 3b

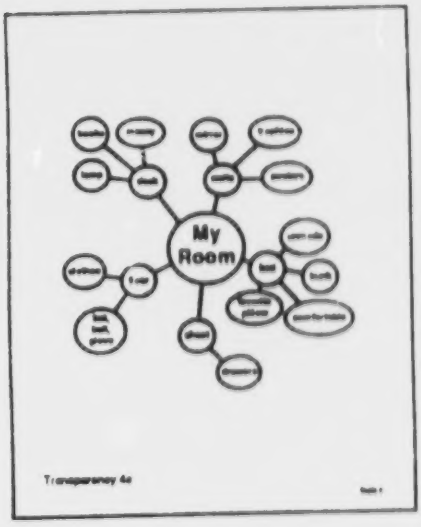
CUBING



DESCRIBE it: What color, shape, size is it?
COMPARE it: What is it similar to, different from?
ASSOCIATE it: What does it make you think of?
ANALYZE it: How is it made?
APPLY it: Tell what you can do with it.
ARGUE for/against it: Take a stand!

Transparency 3c





Topic 4–Prewriting Strategies for Informative/Descriptive Writing

COVER THESE POINTS:

Effective informative/descriptive writing depends upon specific details that are elaborated. Organizational strategy should be apparent. Often a writer will describe one feature fully before moving on to the next, including locations and/or relationships. The writing should not digress to expressive/narrative but can include expressive elements such as an expressive/narrative introduction and conclusion.

Webbing

This strategy is called webbing, mapping, or clustering. It works well for recognizing and organizing details for a picture prompt as well as for a verbal or written prompt.

Webbing can also be used to generate topics for descriptive writing. For example, students are asked to use a web to brainstorm several of their favorite places.

Students then choose a topic they want to describe. Have students share their webs so that their ideas might trigger memories for other students having difficulty thinking of topics. Students can then make another web to generate details and organization for their descriptive paragraph.

As a postreading strategy, webbing assists students in determining character analysis, character relationships, setting analysis, complications, solutions, etc.

Writing descriptively from personal experiences should precede descriptive writing from prompts. Writing from prompts should not be the major emphasis but only a part of the writing program.

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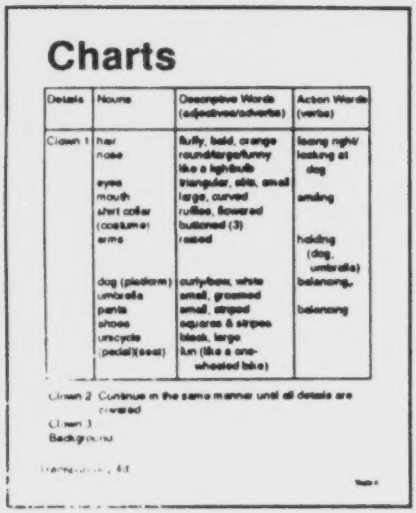


Presenter's Notes
(for personalizing presentation)

Charts

Using charts not only helps students notice details and organize their thoughts but can also help reinforce skills such as parts of speech. The charts can be made appropriate for the level of student. They can be simplified with details and descriptors or expanded by adding a column for similes and metaphors. Charts can also be used for organizing descriptive writing for social studies or science as well as a postreading analysis.

For personal (expressive) descriptive writing, the chart can be organized by senses—sight/smell/taste/hearing/touch.

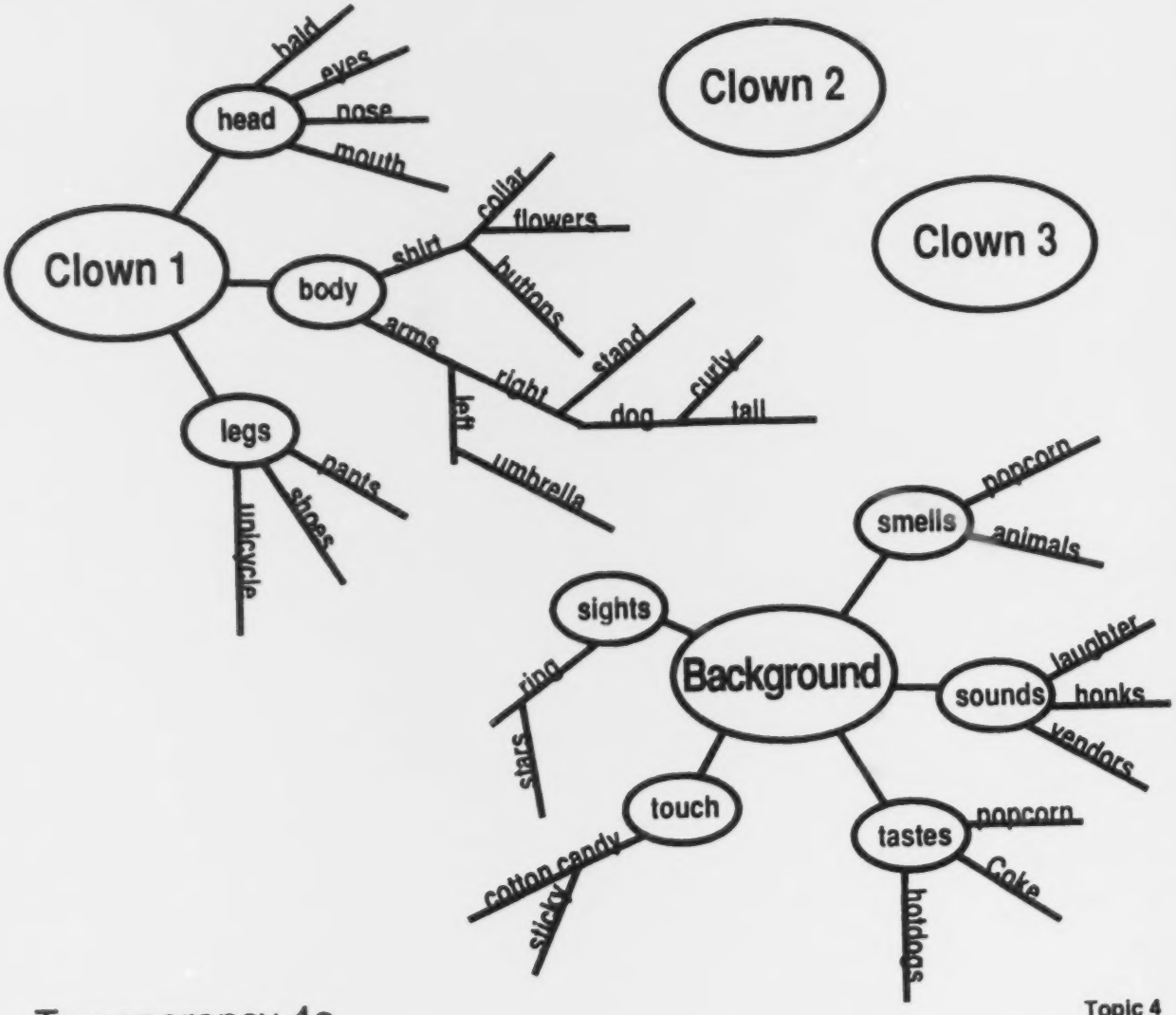
Charts need not be dittoed or carefully drawn. Students should be taught to sketch out a chart quickly as a prewriting tool.

Guided Imagery

This is a visualizing technique that allows students the opportunity to imagine details. The teacher has students close their eyes and visualize details in a particular order. Guided imagery may be done before webbing or charting.

Integration into content areas:
Describing picture prompts in social studies or science can enhance understanding of concepts or facts. Students use a prewriting strategy before organizing their descriptive writing about a picture prompt from textbook pictures, study prints, or posters. The writing should reflect knowledge of facts or concepts learned about the subject. This is an effective way to evaluate student understanding of a unit or concept.

Webbing



Transparency 4a

Topic 4

Transparency 4b

Transparency 4c

Topic 4

Charts

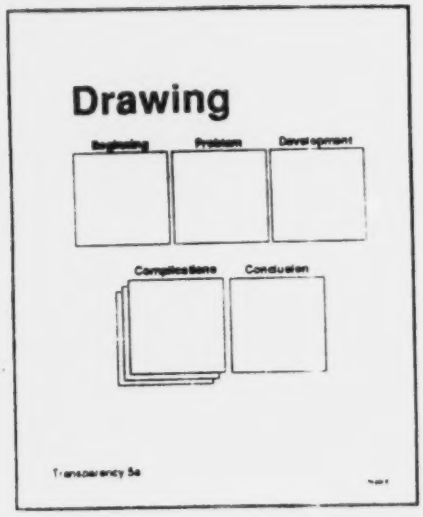
Details	Nouns	Descriptive Words (adjectives/adverbs)	Action Words (verbs)
Clown 1	hair	fluffy, bald, orange	facing right/ looking at dog
	nose	round/large/funny like a lightbulb	
	eyes	triangular, slits, small	
	mouth	large, curved	smiling
	shirt collar (costume)	ruffles, flowered buttoned (3)	
	arms	raised	holding (dog, umbrella)
	dog (platform)	curly/bow, white	balancing
	umbrella	small, groomed	
	pants	small, striped	balancing
	shoes	squares & stripes	
	unicycle	black, large	
	(pedal)(seat)	fun (like a one-wheeled bike)	

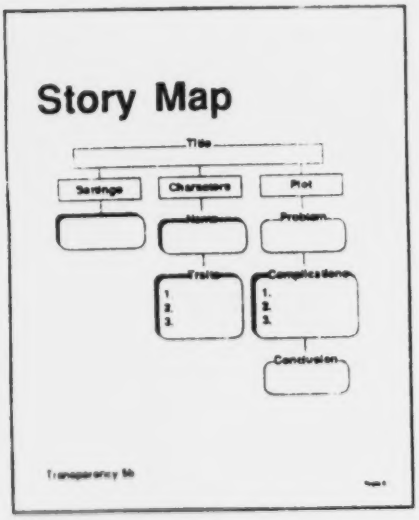
Clown 2 Continue in the same manner until all details are covered.

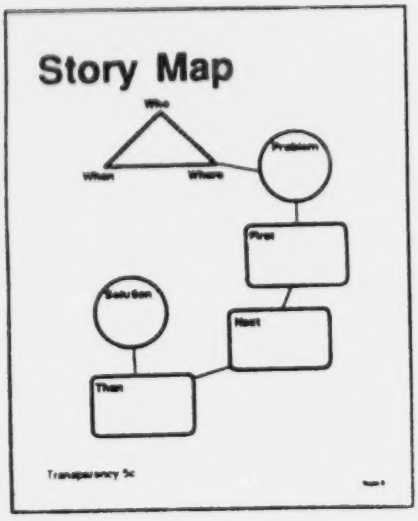
Clown 3

Background

Transparency 4d







Topic 5–Prewriting Strategies for Expressive/Narrative Writing

COVER THESE POINTS:

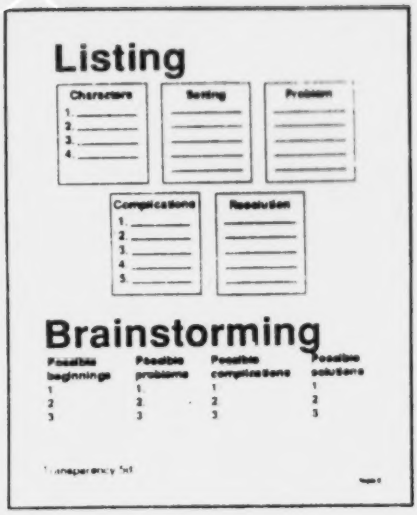
Expressive/narrative writing is dependent upon an introduction, a sequence of events, elaborated details, and a conclusion. The story needs to follow a narrative progression with few gaps or elements of confusion.

Drawing

This exercise helps students put some ideas down on paper by drawing. The comic strip format helps keep the story in its sequential order. Students draw each part of the story in the frames. The number of frames will vary with the age of the student and the complexity of the story. The frames can be altered as often as necessary. This can also be a postreading tool for summarizing a story or literary piece.

Story Maps

This strategy can be simple or complex but is helpful for visualizing the setting and significant happenings within a story. It is also a useful tool for analyzing stories that students have read. It is a strategy that can be internalized and used by students at most grade levels.



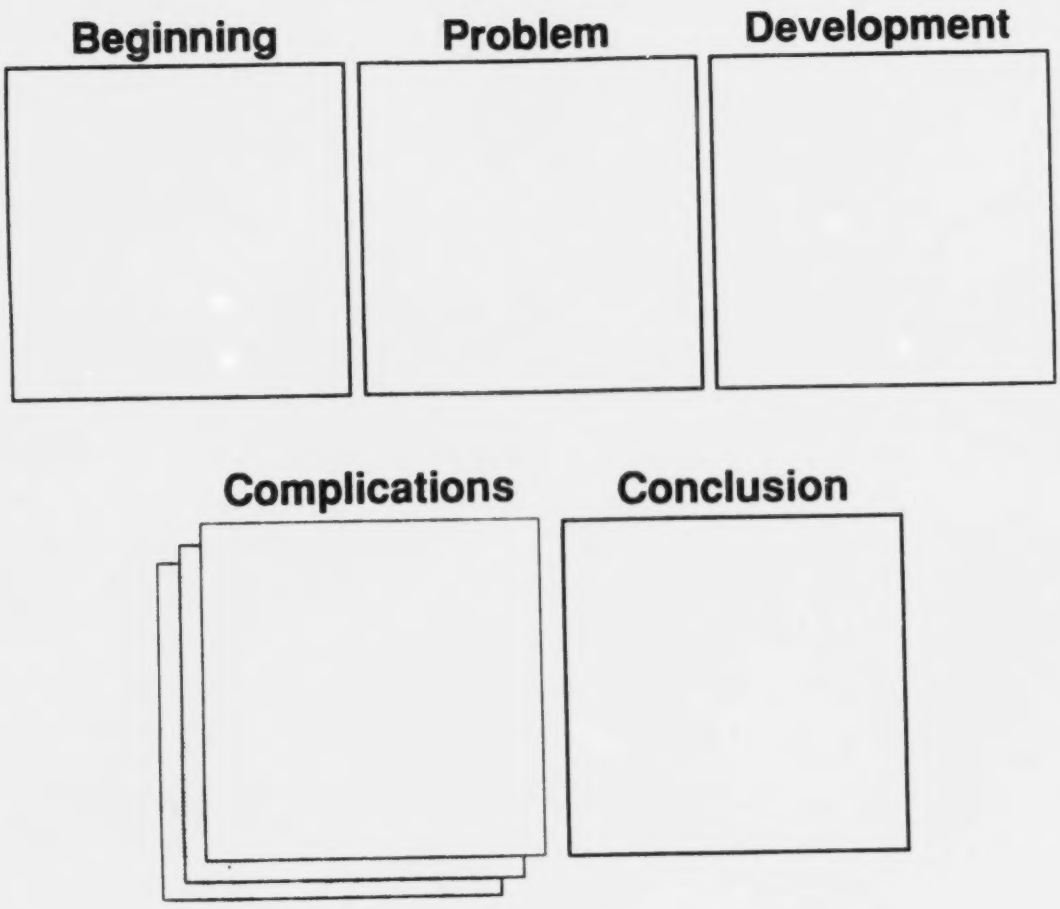
Listing

This strategy is very simple, quick, and to the point. Often older students like listing to help them organize their thoughts without drawing. It is easy to change and come back to as drafting progresses. Listing can be an independent, small-group, or whole-class activity. It often becomes an independent tool for prewriting. It can also be used as a postreading tool.

Brainstorming

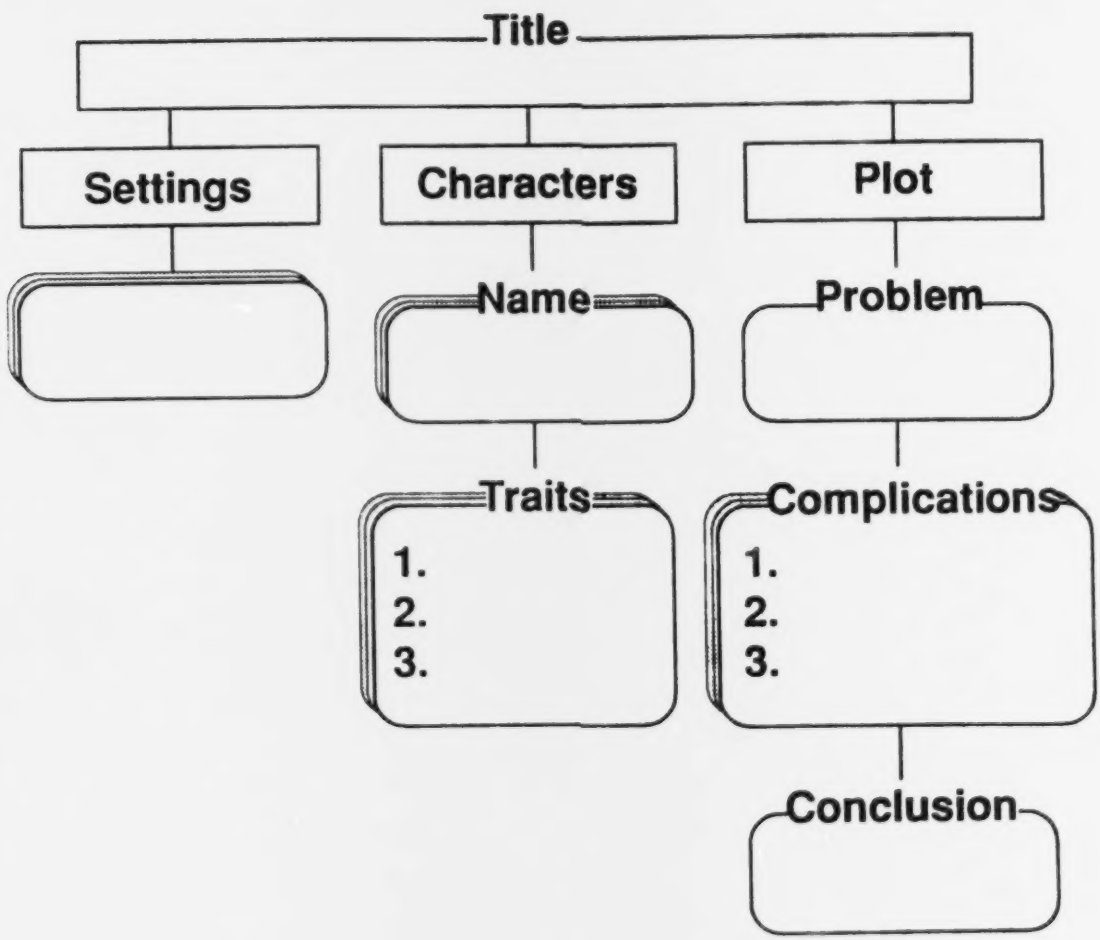
The teacher's modeling and use of a whole-group approach works well with this strategy. Students work individually or in small groups first; then they share. Students can then try out a variety of possible beginnings, problems, etc., to see what works best for them. They have other options available if they want to change possibilities, and they also have other ideas available for later story writing.

Drawing



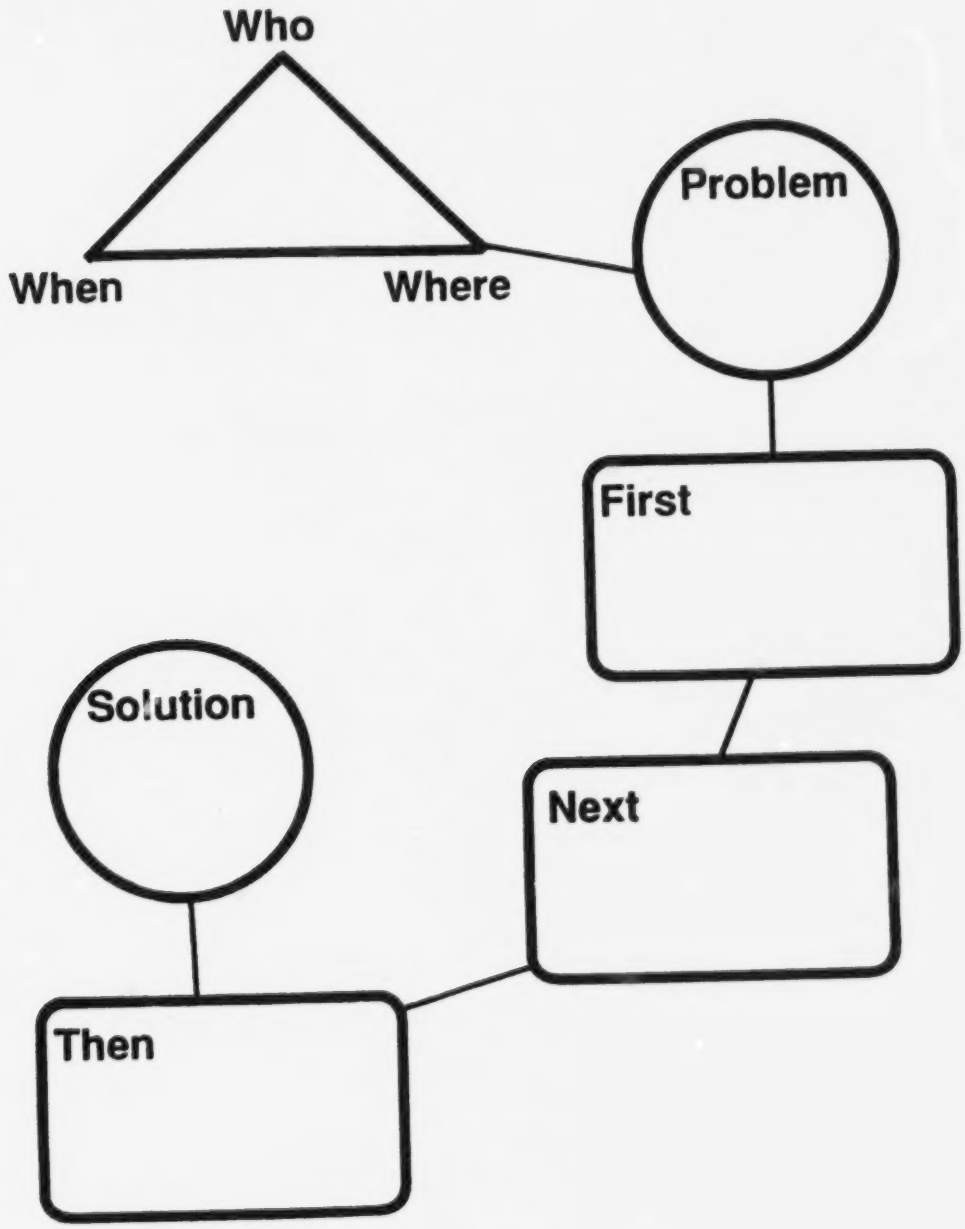
Transparency 5a

Story Map



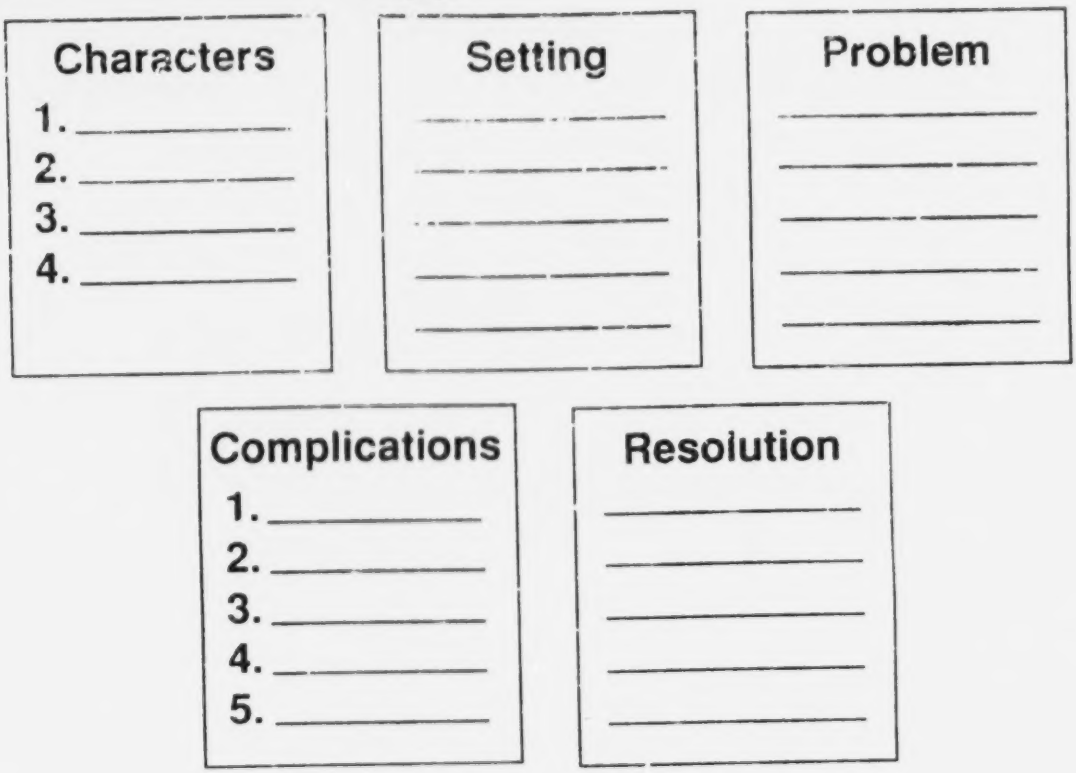
Transparency 5b

Story Map



Transparency 5c

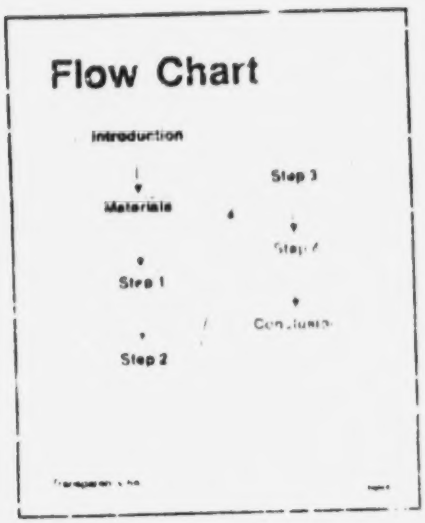
Listing

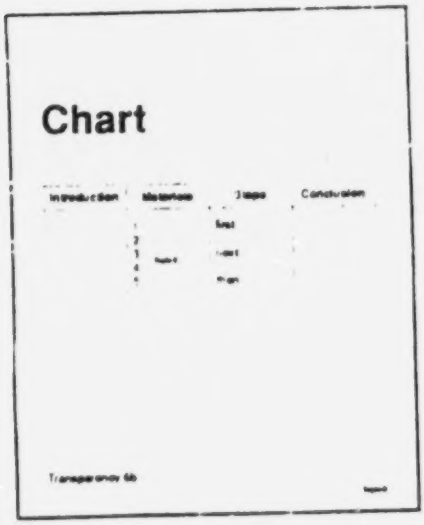


Brainstorming

Possible beginnings	Possible problems	Possible complications	Possible solutions
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.

Transparency 5d





Presenter's Notes
(for personalizing presentation)

Topic 6–Prewriting Strategies for Informative/Narrative Writing

COVER THESE POINTS:

This type of writing requires students to tell how to do something. Sequential order in a detailed step-by-step process is important for success in informative/narrative writing. As in all types of writing, introductions and conclusions as well as elaboration of detail are essential. An organizational strategy needs to be apparent with a fully described logical sequence for the steps.

Flow Chart

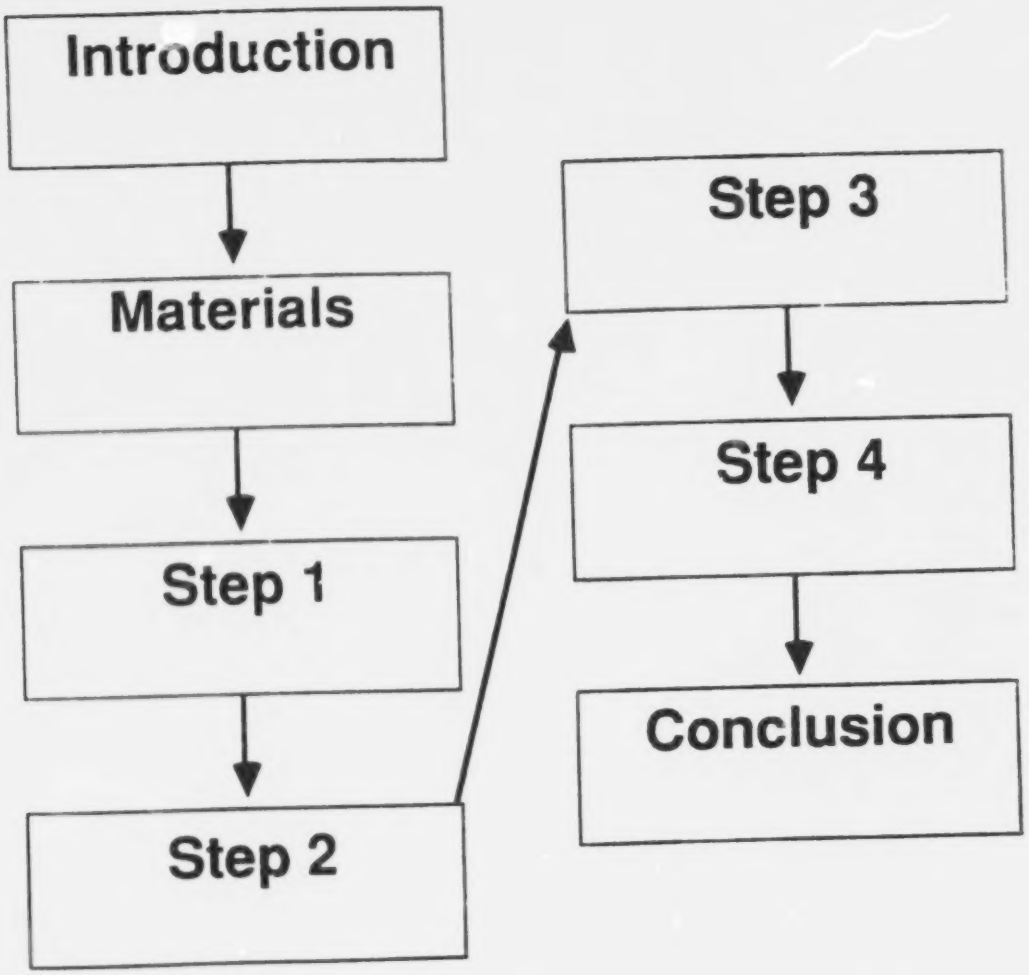
The flow chart may help some students see how their drafts should flow. Encourage the use of elaboration in each step through teacher modeling and the use of order or sequence words. This graphic organizer can take many forms.

Charts

The chart is another easy method for organizing ideas. Many older students prefer this method. Students should be able to sketch this out quickly on their own papers.

Integration into content areas:
Science is a perfect place to use informative/narrative writing, especially to explain an experiment. It also works well in mathematics to explain how to solve a particular type of problem or equation, how to win a particular math game, or how to draw geometric figures.

Flow Chart

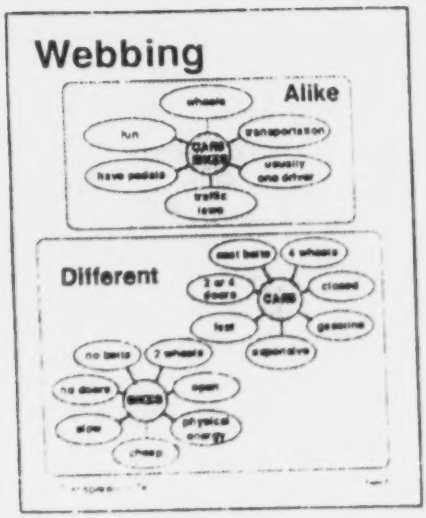


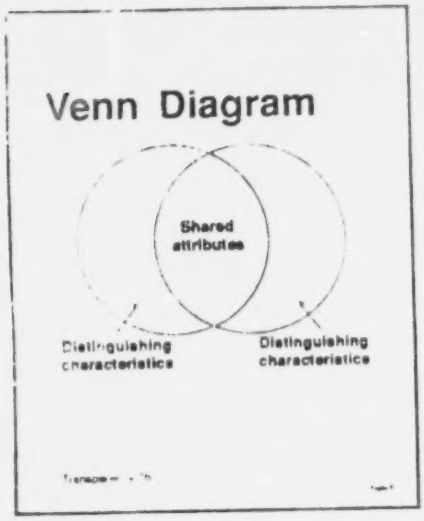
Transparency 6a

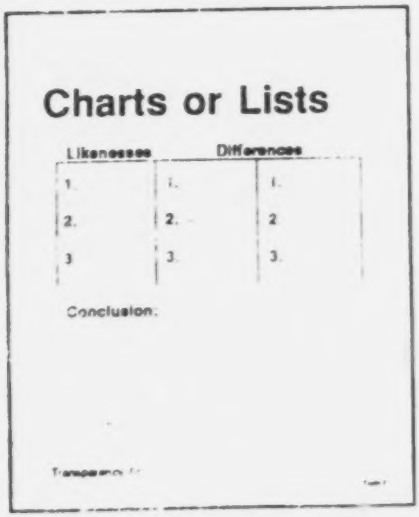
Chart

Introduction	Materials	Steps	Conclusion
	1. 2. 3. 4. 5.	first: next: then:	

Transparency 6b







Topic 7–Prewriting Strategies for Informative/Classificatory Writing

COVER THESE POINTS:

This type of writing requires students to compare and contrast or tell the similarities and differences of ideas/objects/or places. Internalizing one of these strategies will help the students organize and elaborate this type of writing. If students, for example, are comparing/contrasting cars and bikes, they can organize their writing point by point, telling first how in some of their attributes cars and bikes are alike, then how they are different in other attributes. Another method a student could use is to tell about one object (for example, the car) completely before developing the similarities and differences of the other object (the bike). Use of transition is important for either method. An organizational strategy must be apparent. Relationships between the ideas need to be clear.

Webbing

Again, webbing proves to be an effective organizational tool for classificatory writing as it is for other modes of writing.

Venn Diagram

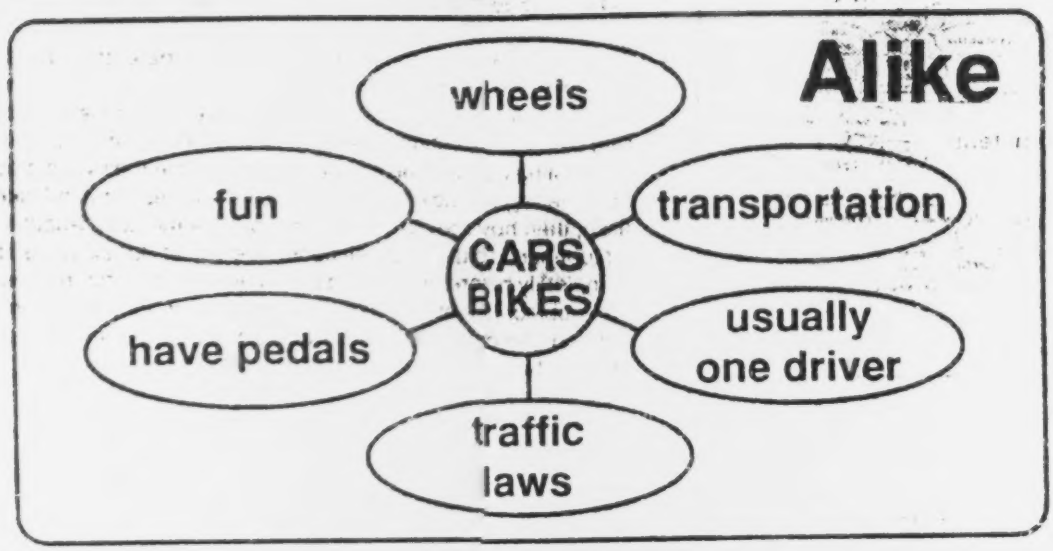
This strategy, based on an easy-to-draw diagram, helps the student readily visualize the objects as a whole picture. The shared attributes are listed in the middle, and the distinguishing characteristics are listed on the outside.

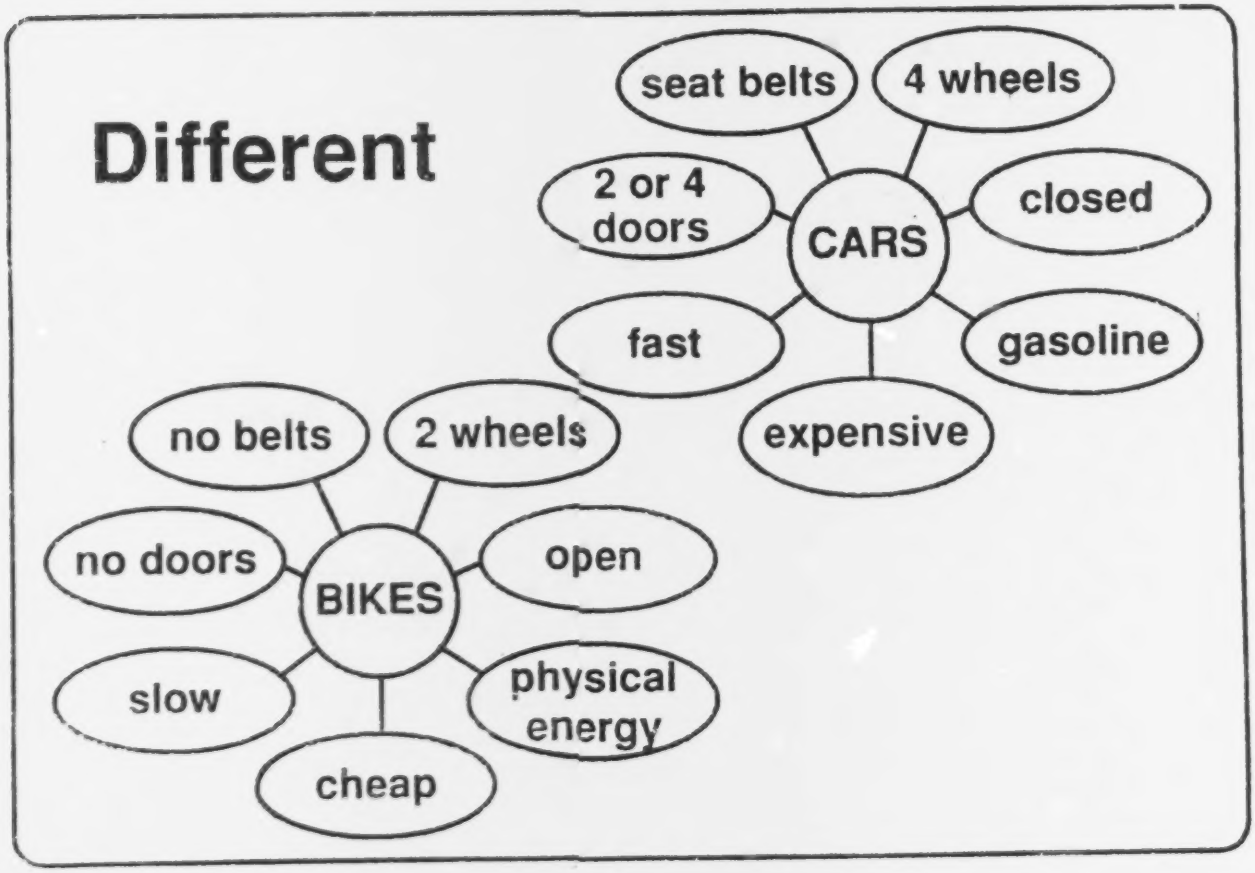
Charts or Lists

Classificatory writing easily lends itself to charts or lists, which can be internalized and used quickly and easily as a prewriting tool.

Integration into content areas:
Webs, Venn diagrams, and charts lend themselves to writing in social studies and science. Comparing important people or events in history helps students look more critically at issues. In science and mathematics, the Venn diagram is useful for helping students see and analyze discriminating details.

Webbing

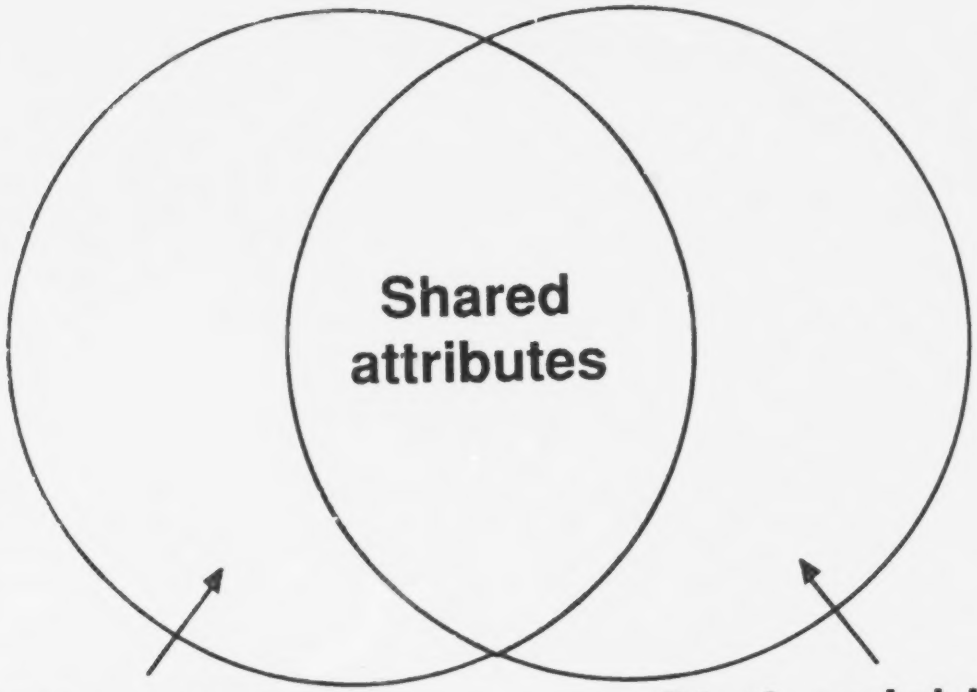




Transparency 7a

Topic 7

Venn Diagram

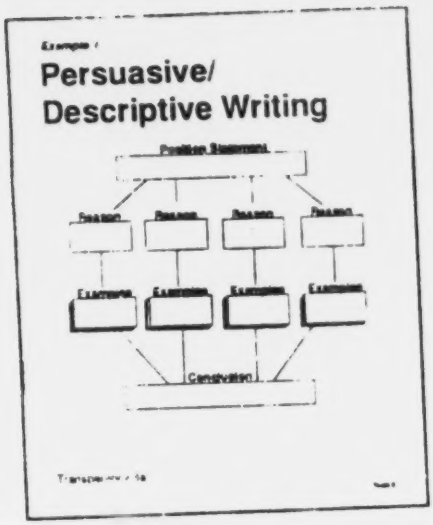


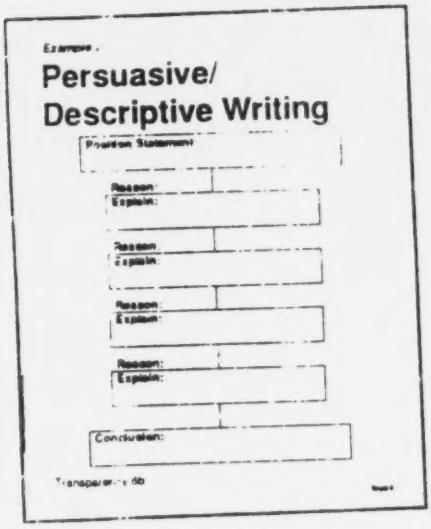
Transparency 7b

Charts or Lists

Likenesses	Differences	
1.	1.	1.
2.	2.	2.
3.	3.	3.

Conclusion:





Presenter's Notes
(for personalizing presentation)

Topic 8–Prewriting Strategies for Persuasive/Descriptive Writing

COVER THESE POINTS:

This type of persuasive writing takes one side of an issue and attempts to sway the reader to be either for or against that issue. The writer must present reasons in support of his/her point of view. These reasons need to be clearly developed, elaborated, and presented in logical order. Introductions, transitions, and conclusions make for more effective writing. Elaboration can take many forms, such as rich vocabulary, anecdotes, explanations, etc.

Example 1

This graphic aid shows an opinion being stated at the beginning. Opinion can be stated or implied before or within the conclusion or also within the body of the paper. The graphic just allows brainstorming of thoughts with some organization suggested. Allow students the freedom of changing the order to fit the task as long as the opinion is clearly and unambiguously expressed. Introduction could also be added to this graphic.

Example 2

This strategy allows for brainstorming reasons and examples for persuasion. Then the student can choose the strongest points on which to elaborate. The opinion can be included anywhere within the paper.

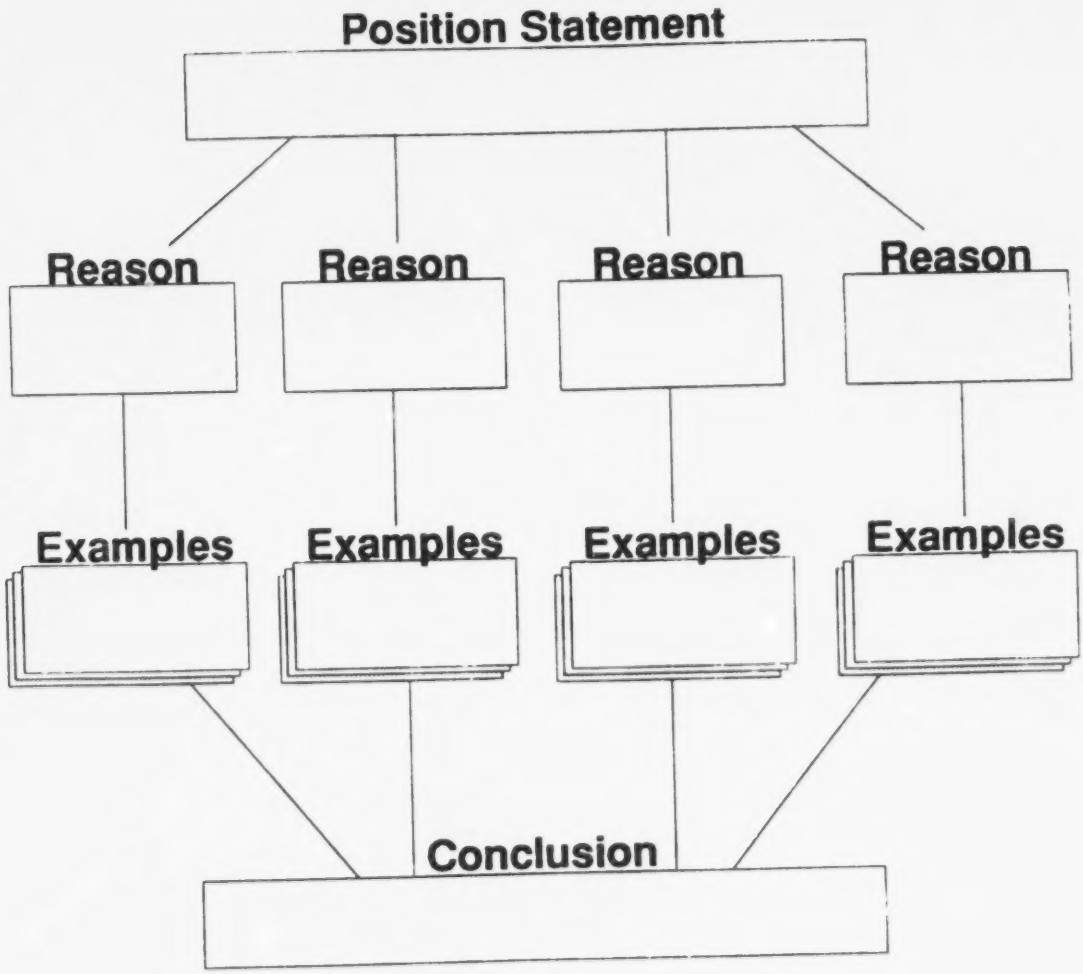
While the five-paragraph essay may be appropriate for this type of writing, it is not the only way to organize a persuasive composition. For example, a well-organized and supported three- or four-paragraph essay is more successful than a skeletal, poorly supported five-paragraph composition.

Students should be encouraged to use many different forms of elaboration, such as anecdotes, explanations, examples, quotations, facts, analogies, cause/effect, comparisons, etc.

The graphics should not become crutches, always dittoed by the teacher. Students should prewrite independently on their own paper with some sort of organization in mind. The graphic is only a beginning for internalizing this strategy.

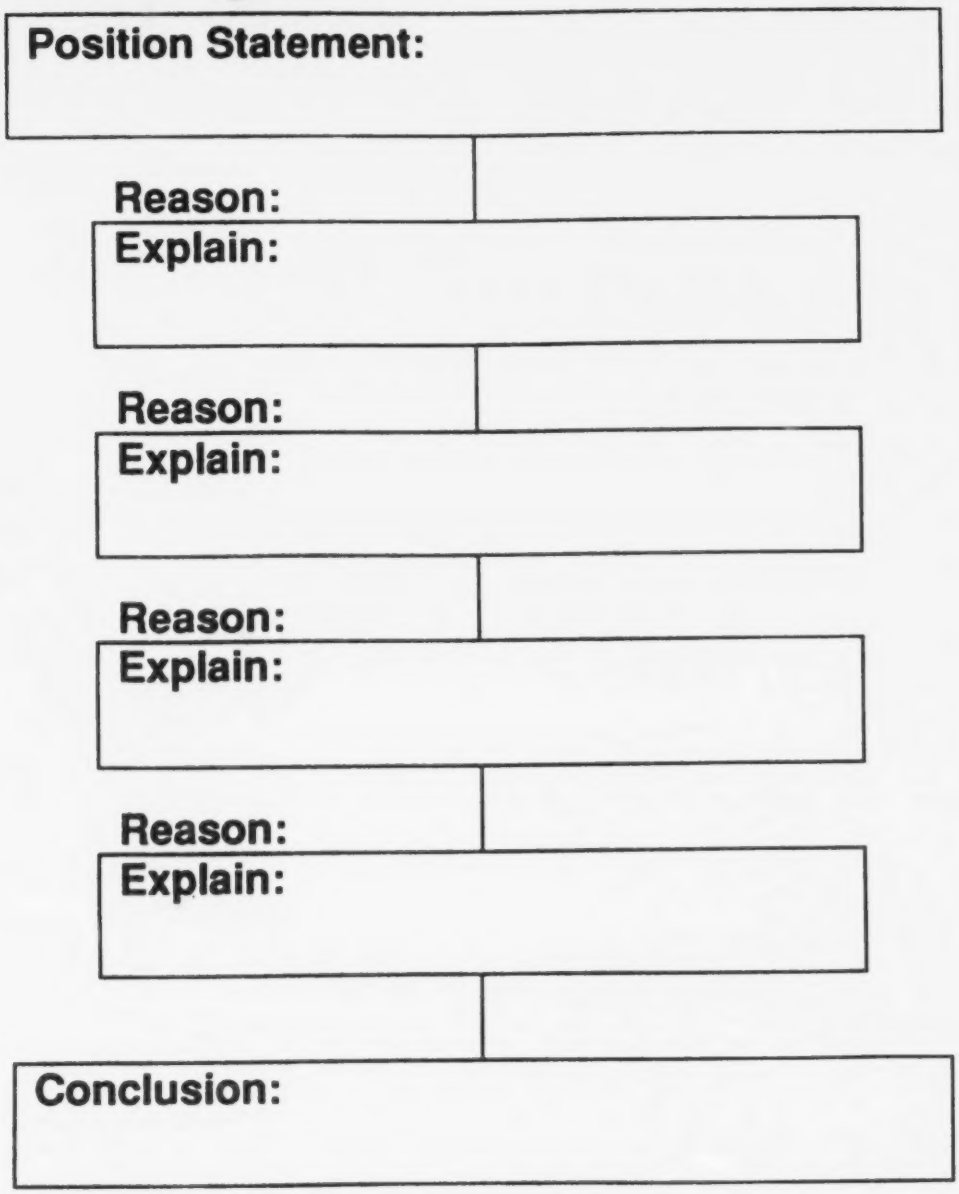
Example 1

Persuasive/ Descriptive Writing

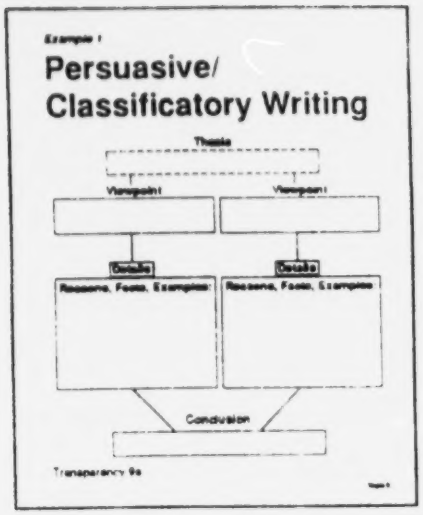


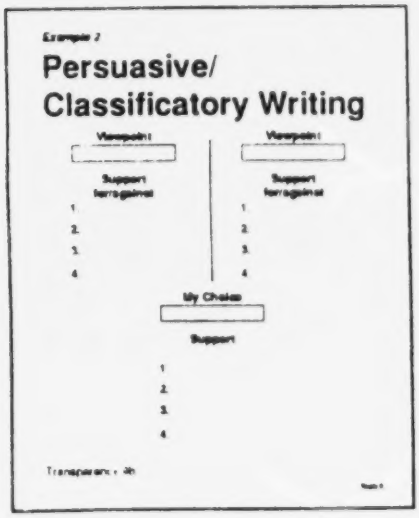
Example 2

Persuasive/ Descriptive Writing



Transparency 8b





Presenter's Notes
(for personalizing presentation)

Topic 9– Prewriting Strategies for Persuasive/Classificatory Writing

COVER THESE POINTS:

This type of persuasive writing must present both sides of an issue and then persuade the audience to follow either one course of action or the other. The information presented should be specific and elaborated. An organizational strategy and a persuasive tone should be apparent.

Example 1

This graphic allows for developing both sides of an issue and writing general statements or opinions about each. The student lists details to support each viewpoint. The writer's opinion may be located anywhere within the paper as long as it is clearly and unambiguously expressed.

Example 2

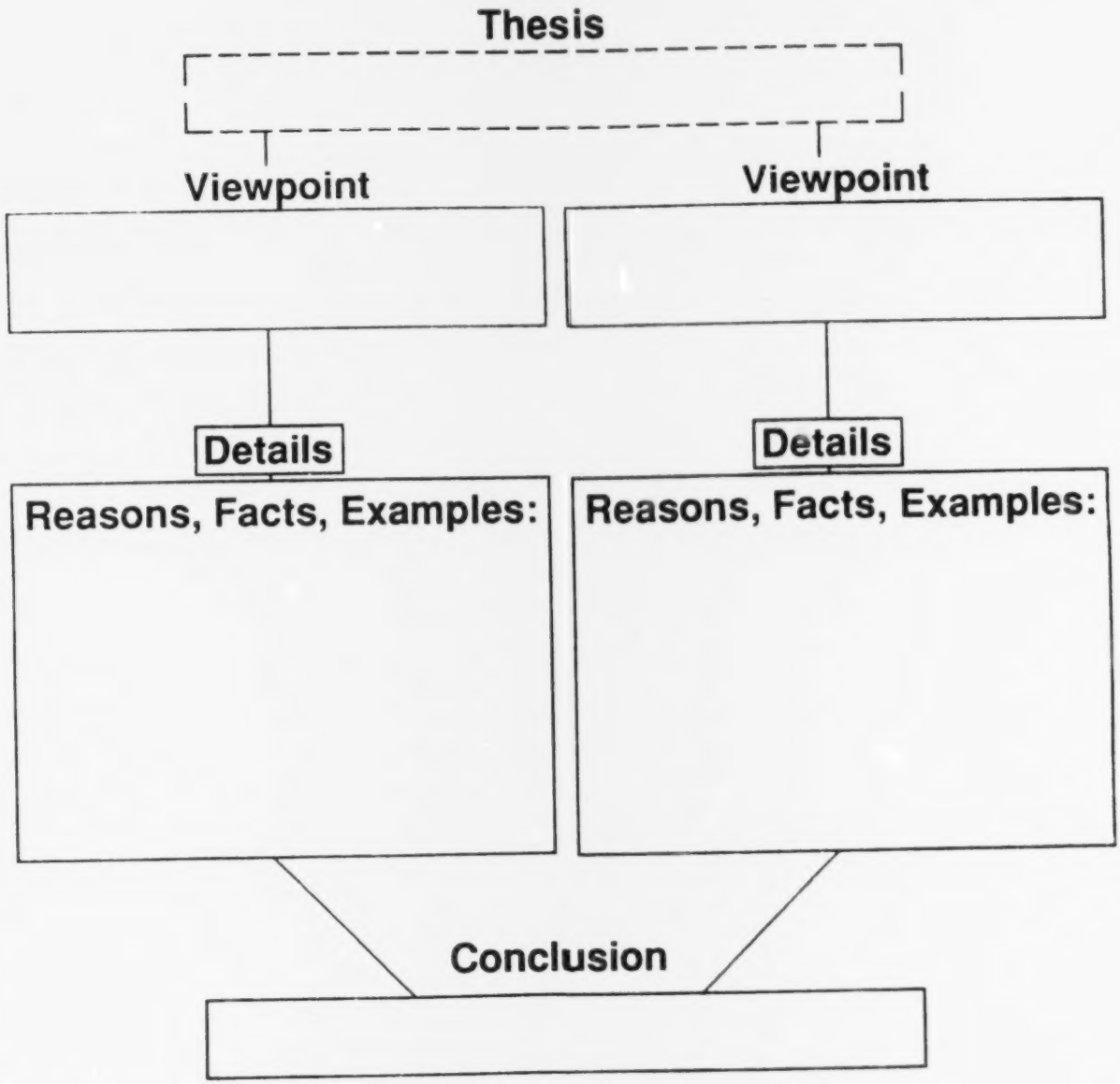
This pattern is a bit more simplistic but especially lends itself to classificatory writing. Again, the writer's opinion may be stated anywhere throughout the paper, as long as it is clear. After students have used this form once or twice, they may prefer to prewrite more often in a listing format much like this graphic.

The classificatory mode involves a great deal of description and possibly narrative anecdotes. The persuasive paper should be clearly organized and well elaborated.

Integration into content areas:
Classificatory writing lends itself to any debatable issue in any subject, for example, literary themes or characters, historical or environmental issues, etc. Development of persuasion can be exciting and motivational, and it can enhance critical-thinking skills. Often the writing prompts on the tests are on social studies or science topics.

Example 1

Persuasive/ Classificatory Writing



Transparency 9a

Example 2

Persuasive/ Classificatory Writing

Viewpoint

Support for/against

1.
2.
3.
4.

Viewpoint

Support for/against

1.
2.
3.
4.

My Choice

Support

1.
2.
3.
4.

Transparency 9b

Presenter's Notes
(for personalizing presentation)

Topic 10–Writing the First Through Final Drafts

COVER THESE POINTS:

1. **What is drafting?**
   - First drafts are for getting ideas down on paper.
   - Drafting develops fluency by allowing the writer to postpone concern about mechanical issues and correctness.
   - Subsequent drafts or final drafts are not just to be recopied for neatness–the content should be revised (improved).
   - Final drafts are to be used for some form of publication.

2. **What happens during drafting?**
   - The teacher becomes a coach or facilitator.
   - The student writes, revises, shares, discusses, and confer ences to focus and organize writing.
   - The teacher conferences often and quickly, doing more listening than talking.
   - Students share and discuss drafts with peers and/or teachers to find out what they know and where they are going.
   - Students synthesize, evaluate, and analyze.

3. **What happens after drafting?**
   - Revision and editing may occur during and after writing.
   - Unpublished pieces are filed for later writing or used as pieces for evaluation of writing progress.
   - Evaluation of some pieces by self, peers, and/or teachers should occur during and after drafting.
   - Publication should occur for some of the pieces.
   - Decisions are made about whether the piece will go through the revising process or be placed in the student's folder as a first draft.
   - A draft may need to be put aside for a period of time to allow the writer to re-see the piece.

4. **When should students draft?**
   - Drafting should occur in kindergarten through Grade 12.
   - Drafting should occur across the curriculum as often as possible.
   - Students should draft and revise often–sometimes producing one draft, sometimes producing several drafts.
   - Drafting will take varying amounts of time for each student.

Writing the First Through Final Drafts

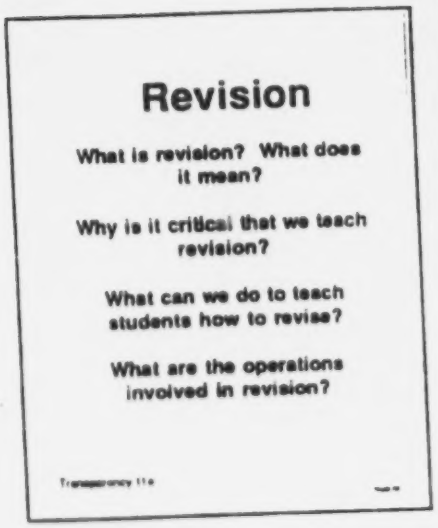
What is drafting?

What happens during drafting?

What happens after drafting?

When should students draft?

Transparency 10a


Revision
What is revision? What does it mean?
Why is it critical that we teach revision?
What can we do to teach students how to revise?
What are the operations involved in revision?

Presenter's Notes
(for personalizing presentation)

Topic 11–Revision

COVER THESE POINTS:

1. **What is revision? What does it mean?**
   - Revision occurs at any time in the writing process that writers become readers of their own work.
   - Revision occurs when writers step back, look at what they have written, and become their own audience.
   - Revision means re-seeing, re-viewing, re-thinking, looking at what one has written as objectively as possible.
   - Revision occurs at the idea level; surface errors can be ignored until later when editing takes place.

2. **Why is it critical that we teach revision?**
   - The writer actually makes the piece of writing better.
   - The writer works on content, focusing energy on making meaning.
   - The writer actually moves into higher-order thinking skills such as analysis, synthesis, and evaluation.

3. **What can we do to teach students how to revise?**
   - Provide the classroom climate in which revision is encouraged and is exciting.
   - Provide a learning environment that is nonthreatening, risk-free, and one in which invented spellings are acceptable until the final draft.
   - Use on the overhead actual sentences and/or examples from student pieces of writing whenever possible.
   - Share examples of literary pieces.
   - Maintain high expectations.
   - Provide frequent feedback.
   - Provide opportunities for sharing, publishing.
   - Provide time for frequent conferences (individual with teacher or small group).
   - Allow time for incubation of drafts in the writing process.
   - Show students specific strategies for revision, especially how to begin!

4. **What are the operations involved in revision?**
   - grappling, experimenting with language through work with transitions, sentence patterns, sentence combining, elaboration, etc.
   - making decisions through the use of folders, conferences, and varied reading experiences to explore styles of writing
   - discovering and reflecting through the use of mini-lessons, writing-response groups, reading/writing connections, etc.
   - re-thinking the overall piece for purpose, audience, point of view, voice, form, etc.

References:

Calkins, Lucy. *The Art of Teaching Writing*. Portsmouth, NH: Heinemann, 1986.

Kirby, Dan, and Tom Liner, with Ruth Vinz. *Inside Out*, 2nd ed. Portsmouth, NH: Heinemann, 1988.

Mohr, Marian M. *Revision–The Rhythm of Meaning*. Upper Montclair, NJ: Boynton/Cook, Inc., 1984.

Romano, Tom. *Clearing the Way–Working with Teenage Writers*. Portsmouth, NH: Heinemann, 1987.

Revision

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Why is it critical that we teach revision?

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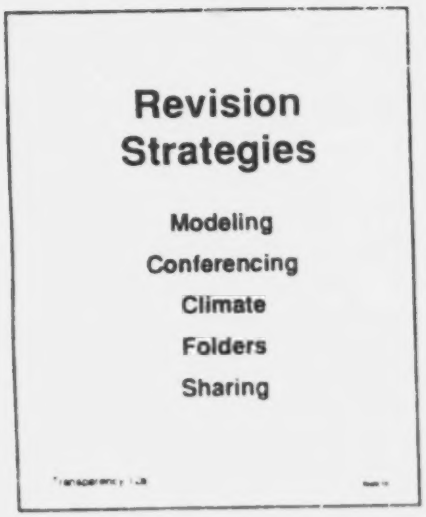


Presenter's Notes
(for personalizing presentation)

Topic 12–Revision Strategies

COVER THESE POINTS:

Modeling

Students need to see the teacher make several drafts, struggling with words and ideas.

- Teachers write with the students during activities such as prewriting or journal writing.
- Teachers use an overhead to model revision activities such as changing wording, organization, or voice.
- Teachers share their own pieces in various stages as well as pieces from others.

Conferencing

Speaking purposefully to a student about his/her work for two minutes can have more impact than any class lecture or written comments. Conferences should always begin with a positive statement. (See section on conferences.)

Climate

Set up a positive, encouraging environment. Supply materials such as colored paper for various drafts, scissors and tape (for cutting and moving text), colored markers, folders, thesauruses, dictionaries, etc. In using student work, relieve anxiety by rewriting in teacher's handwriting, typing, or by using writing from a different class.

Folders

Students keep all drafts in folders. Suggest that students not erase during revision but instead use carets, arrows, and cross-throughs (they can't change, add to, improve, or think about what is no longer there). (See section on folders.)

Sharing

Students and teachers frequently share examples of student work with small groups or whole class. The teacher shares examples from professional writers as well as writings from outside the school settings, e.g., editorials/letters.

Conference Management

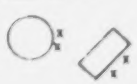
1. Train students to conference
2. Other students are engaged in
   - reading
   - writing
   - peer conferencing

Transparency 1-A

Conference Settings

Two ways of interacting with students about their written work

A. *Role of advocate*



Site near and next to student
As close to equal height as possible
Engages student visually
Student holds composition, teacher listens

B. *Role of adversary*

Site opposite
Does not want to be next to or near student
Chair higher
Ignores eye contact
Takes student's writing

Donald Graves, 1983

Transparency 12A

Conferencing

Teacher and student (teacher centered)

Student and teacher (student centered)

Student with peer(s)

Student with self

Transparency 12B

Conferences

Conferences during revision work because

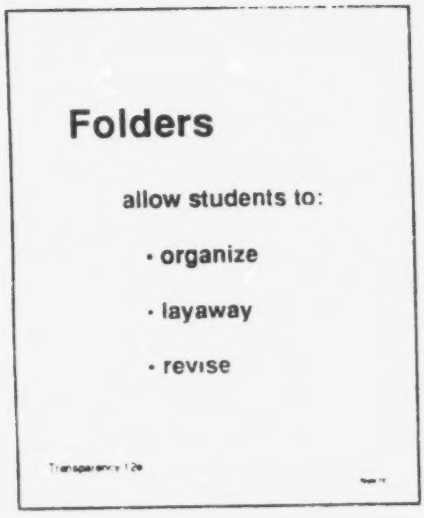
- they are inter-active, face-to-face, cooperative work with peers as well as teachers
- the students are motivated to improve their pieces before they turn them in
- the teacher has established a risk-free environment in which students can revise comfortably
- they reduce both preparation and grading time for teacher
- two to three minutes of talk directly about a piece has a greater impact, and the student will remember more than if the teacher spends 20-25 minutes writing comments on the paper

Conference management

- Tape record a good model and present to class.
- Have class discuss "How do you know you have had a good conference?"
- Play the role of facilitator after setting up procedures for conferences (Graves).
- Nancie Atwell (*In the Middle*) suggests moving at eye level from student to student, staying no more than two to five minutes. Atwell also suggests setting up "conference corners" for peer conferences.

Questioning: suggestions for conferences

- Teacher and student (teacher-centered)
  - Who is your audience?
  - Do you think this part would be clearer if...?
  - What other changes would you want to make in this piece before publishing it?
  - Does this lead your reader into the piece?
  - Of these four compositions in your folder, which do you think is best?
- Student and teacher (student-centered)
  - I don't know if my audience will know what I mean here–do *you* know what I'm saying?
  - How can I make this part clearer?
  - Now that I've crossed out this phrase, do you think it sounds better?
- Students with peers–student reads the draft all the way through to the group (writer may want to make copies); other students comment, using open-ended sentences like the following:
  - In your paper, I like it when...
  - I suggest you add...
  - I think it would help if you...
  - You are good at...
  - I suggest you go into more detail on...
  - Your argument about...convinced me.
  - I'm confused by the sentence...
  - I enjoyed your description of...
- Student with self (writer becomes reader)
  - Have I shown (not told) by using examples?
  - Is there any part that might confuse a reader?
  - What parts aren't needed?



Presenter's Notes
(for personalizing presentation)

Folders

Keeping writing folders allows students systematically to

- write more without the teacher having to grade more
- work on more than one piece at a time
- put a piece away for a while
- see recurring problems in their writing to gain some perspective
- see improvement in their own work (improvement in writing takes a long time, and only the folder/portfolio allows student, teacher, and parent to see the improvement, for example, from October to the following May)

Uses of Folders

- Keep a folder in class for each student (Atwell keeps two a working folder for work in progress and a cumulative folder or portfolio for finished products with all early drafts attached.)*
- Use folder/portfolio in conference; discuss writing improvements and problems as the writer sees pieces side by side, as a whole body of work that shows growth and development
- Only finished, published products can go home, but they should be returned to the folder/portfolio so that the teacher can evaluate growth over a period of time. Teachers should use the folders/portfolios for parent conferences and point out improvements.
- Keep checklists in folders for students to use as they revise so they know what they have accomplished and what needs improvement.

* For purposes of this document the term *folder* is used as a place for writing in progress. The term *portfolio* refers to a cumulative folder of work for assessment.

Reference

Graves, Donald H. *Writing: Teachers and Children at Work*. Exeter, NH: Heinemann, 1983.
Atwell, Nancie, *In the Middle*. Portsmouth, NH: Heineman, 1987.

Revision Strategies

Modeling

Conferencing

Climate

Folders

Sharing

Conference Management

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2. Other students are engaged in
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   - writing
   - peer conferencing

Conference Settings

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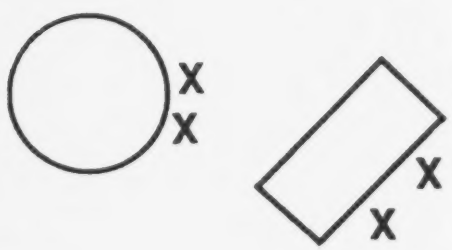
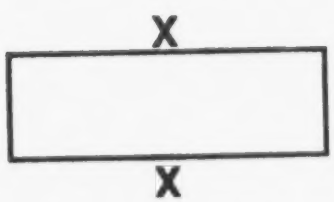


Sits near and next to student
As close to equal height as possible
Engages student visually
Student holds composition, teacher listens

B. *Role of adversary*



Sits opposite
Does not want to be next to or near student
Chair higher
Ignores eye contact
Takes student's writing

Donald Graves, 1983

Transparency 12c

Conferencing

Teacher and student (teacher centered)

Student and teacher (student centered)

Student with peer(s)

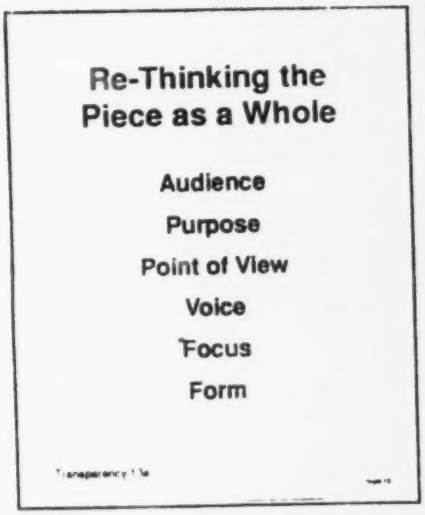
Student with self

Folders

allow students to:

- organize
- layaway
- revise

Transparency 12e



Presenter's Notes
(for personalizing presentation)

Topic 13–Re-thinking the Piece as a Whole

COVER THESE POINTS:

Developing voice, point-of-view, purpose, and audience

- To develop voice, etc., students need to write about things they know and are close to.
- Voice, language, and content are influenced by choice of audience.
- To develop an effective use of voice, share and discuss student writings often, pointing out what is funny, unique, interesting, etc.
- Voice and point of view are adapted for the purpose of the piece and the needs of the audience.

Strategies:

Audience
The student relates the circumstances of a situation, such as an accident, to three different audiences, e.g., friend, parent, unknown adult.

Purpose
The student does a cubing activity (Lesson 3–Prewriting) on a topic and writes for a particular purpose (persuasive, informative, expressive). Then student rewrites the piece, choosing a different purpose and varying the audience and voice to fit that particular purpose.

Point of View

- A student or the teacher reads a story or poem (e.g., *Little Red Riding Hood*, the myth of Daedalus, *Out, Out* by Robert Frost, etc.) from the original point of view. Then the students rewrite this piece or a similar story from a different point of view (e.g., character, inanimate object) and then read their pieces aloud. The teacher can do mini-lessons on pronouns or dialogue, etc., as needed.
- The teacher presents a scenario involving two or three people (such as three teenagers) with a problem that can have more than one solution. The students work in groups to write the scenario and a possible resolution from the point of view of one of the characters. The groups share to hear the various points of view.
- Students write to objects, nature, historical or literary figures. Then theywrite responses to these letters from a different point of view. (See Appendix D)

Voice
Students visualize three different situations, writing for five minutes after each visualization.

- They visualize someone, something, or a situation that makes them feel angry.
- They visualize something or someone who needs comforting or requires sympathy.
- They visualize something or someone they wish to persuade.

Volunteers read aloud at least two of their writings as the teacher points out and lists distinctive devices of voice in each example (Kirby and Liner, *Inside Out*).

Focus
Students read a draft and decide to narrow or change the focus of the piece. They rewrite or revise, developing this new focus.

Form
Students choose a piece of their writing and change the form. Some examples are diary, interviews, editorial, speech, petition, poem, song, script, etc.

Re-Thinking the Piece as a Whole

Audience

Purpose

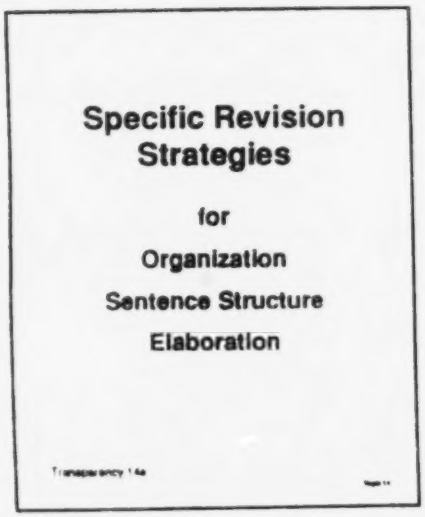
Point of View

Voice

Focus

Form

Transparency 13a



Presenter's Notes
(for personalizing presentation)

Topic 14–Specific Revision Strategies

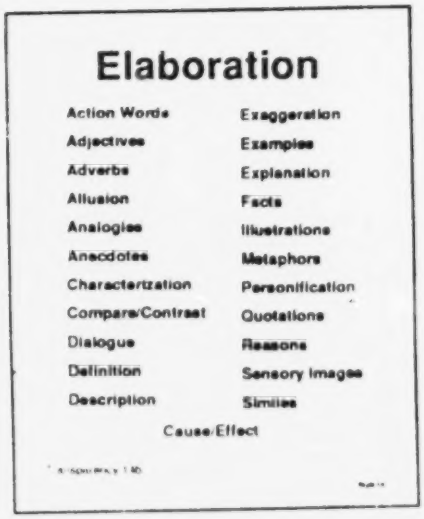
COVER THESE POINTS:

Organization

1. After students write a draft or two, they reread considering organization. Then they cut sentences, paragraphs, etc. apart and re-arrange them to change positions of important points, topic sentences, etc., asking, "Is there a more effective way to arrange my ideas?" Teacher modeling of a variety of organizational patterns is necessary.
2. Each student reads his/her own piece to a peer. The listener writes the main idea derived from the reading as he/she understands it. If the reader disagrees, then students discuss revisions that would strengthen or clarify the main idea.

Sentence Structure

1. **Patterns**
   The teacher gives a mini-lesson to present a variety of sentence patterns. Students revise pieces of their writing by underlining the subjects and circling the verbs or underlining the first four or five words of each sentence to determine if the same patterns have been used in most sentences. (This is a good place for integrating lessons on phrases, clauses, adjectives, adverbs, etc., for elaboration.)
   The teacher displays examples of sentences by professional writers as models, having students imitate the structure with different content. Students can then apply some of these patterns in their own writing.
2. **Combining**
   The teacher lists simple sentences that make up a paragraph on the board, transparency, or chart tablet. Then the students practice combining the sentences in different ways. This may be done by teacher modeling, in small groups, or independently. Then students may look at their own writing for sentence combining possibilities. (Mini-lessons on punctuation for these combinations are appropriate at this time.)
3. **Transitions**
   The teacher models passages written for different purposes and modes, pointing out the use of transitional words and phrases. Then students in small groups read examples given by the teacher for these transitions and their effects. Finally, each student chooses a piece of his/her writing, revising for transition and coherence.
4. **Run-ons and Fragments**
   The teacher shows examples of student writing containing run-ons and fragments. The teacher then models correct structure and solicits corrections on other examples. Students work in pairs to correct other examples in various ways, sharing their revisions with the entire class. Students independently and/or in small groups revise their own work.



Presenter's Notes
(for personalizing presentation)

Elaboration

1. Working with elaboration and specificity, students review their writing in pairs, using questions such as "how?" and "why?" As they read through the piece, the writer pens in red flags where more details are needed and eliminates or replaces vague or unnecessary details.
2. The teacher can do mini-lessons, modeling and sharing selections by professional writers and successful students, to show the different ways students can elaborate the various purposes and modes. Students and teachers should share successful pieces that illustrate a variety of ways to elaborate.
3. The teacher makes a chart using general terms, such as *car* or *hat*, in one column and specific terms, such as *van*, *sports car*, *top hat*, *cowboy hat*, in the second column. A third column may be added for proper nouns, such as *Corvette* or *Stetson*. Students work in pairs to make second and third columns as interesting as possible before sharing with class. Then students revise their own work for more specific language.
4. The teacher shows students how to score their own papers holistically by sharing writing samples that have been scored this way. Then students (after practicing scoring several times) score their own writing. The papers can also be scored by peers. The students then revise their own writing with elaboration that is effective enough to improve their scores.
5. The teacher reads a persuasive paragraph that is general. Then the teacher reads a piece on the same topic that elaborates by using personal experience to support that viewpoint, increasing

Specific Revision Strategies

for

Organization

Sentence Structure

Elaboration

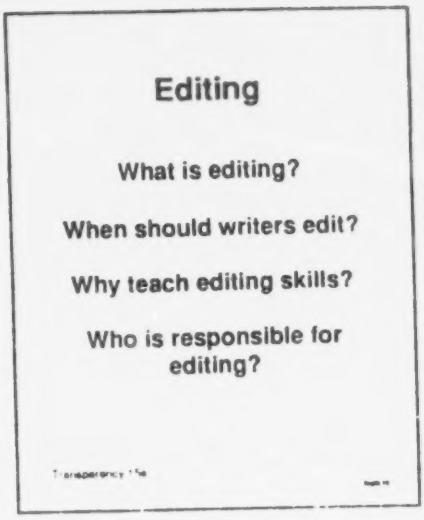
Transparency 14a

Elaboration

Action Words
Adjectives
Adverbs
Allusion
Analogies
Anecdotes
Characterization
Compare/Contrast
Dialogue
Definition
Description
Exaggeration
Examples
Explanation
Facts
Illustrations
Metaphors
Personification
Quotations
Reasons
Sensory Images
Similes

Cause/Effect

Transparency 14b



Presenter's Notes
(for personalizing presentation)

Topic 15--Editing

COVER THESE POINTS:

1. **What is editing?**
   - It is cleaning up surface errors after meaning is developed.
   - It is done to keep the reader from being distracted as he/she reads for meaning. Removing distractors is a courtesy to the reader.
   - Editing calls for a variety of strategies that are to be taught, not assigned

2. **When should writers edit?**
   - Correcting errors should be an objective only after fluency and comfort with writing are established.
   - Students need not take time to edit until they reach the final stages of the writing process.
   - Editing should occur only at the time a piece of writing becomes important enough to the writer to publish.

3. **Why teach editing skills?**
   - Editing is taught to help competent writers become competent at finding and correcting surface errors.
   - As writers become better editors, the opportunities for teaching grammar and mechanics become obvious.
   - Editing allows a writer to use technical skills to sustain the reader's interest.
   - Student papers can be used to determine skills to be taught and to develop a purpose for working with grammar and mechanics.
   - Emphasis can be placed (when establishing a grade) on the improvement of mechanical skills rather than on the number of errors.

4. **Who is responsible for editing?**
   - The student needs to edit first.
   - A peer or peers in a small group become second editors.
   - The teacher is responsible as the final editor.

Footnote: A distinction is usually made between editing and proofreading: editing is making decisions regarding grammar and mechanics, while proofreading is making sure that the final draft is free of errors in grammar and mechanics.
Although this distinction is familiar to mature writers, what may be considered proofreading skills by adults are in fact editing skills for students learning to write. For example, a seventh-grader will frequently miss the distinction between *where* and *were*. The process that the student engages in to determine the difference is editing, because he/she is still learning to spell these words. An adult, for whom the spelling of the words *were* and *where* is practically second nature, merely proofreads to make sure that the correct word is used.

Editing

What is editing?

When should writers edit?

Why teach editing skills?

Who is responsible for editing?

Transparency 15a

Presenter's Notes
(for personalizing presentation)

Topic 16–Editing Strategies

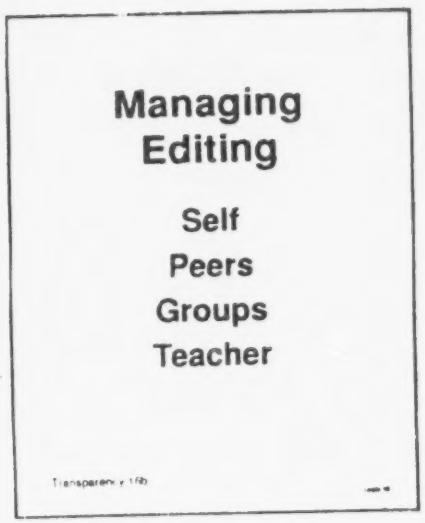
COVER THESE POINTS:

Editing Activities

- The writer or a peer reads the composition backwards, circling possible misspellings.
- Students keep lists of their own frequently misspelled words for reference.
- Spelling tests should be based partially on words misspelled in a student's own writing.
- A mini-lesson is taught on changing verb tense. With student input the teacher then uses a sample paragraph to change verb tense. The students practice by underlining verbs in their own writing to check consistency.
- Students (with the teacher's help) keep lists of persistent problems to use as checklists each time they edit and to record what they know.
- Have students code their drafts for a specific purpose. (Use colored markers or pens.) Then students decide if the sentences should remain as they are or need to be changed. Example codes:
  - Circle all *to be* verbs.
  - Make a wavy line under repeated words.
  - Put *it* in a triangle.
  - Underline first and last words in a sentence for capitalization and punctuation (Carroll).
- Display examples of dialogue or quotes that are correctly punctuated.
- Give mini-lessons (10 to 15 minutes) on specific skills that are particularly troublesome for the whole class or for a small group. Add those skills to student checklists.
- Teach "clocking" (a method used for proofreading final drafts) to the students. Arrange students in two concentric circles facing each other. The students on the inside give their papers to the peers in front of them to read quickly. They note on a separate sheet of paper the mechanical skill the teacher has stated first. Each student on the outside of the circle moves clockwise for the next person to check the next skill. This procedure continues until the appropriate skills are edited (e.g., spelling, periods, commas in a series). Corrections can be made by the writer with white-out or by neatly drawing a line through each mistake, since this is a final draft (Payan).
- In a heterogeneous class, have an editor's table where students who are particularly good in specific skills edit their peers' writing for that particular skill.

Managing Editing in the Classroom

- The writer should be the first editor of his or her own work, using checklists and other strategies.
- Use peers as editors (after teacher has modeled strategies and taught students to make appropriate comments).
- Have small groups (three or four students) edit for specific skills. Students pass their writing around the group, editing for one or two skills of the week in their papers.



Presenter's Notes
(for personalizing presentation)

- Have students edit for only a few skills at a time, adding skills as they become more competent writers.
- Have students put a well-edited piece (edited by writer and peer) in an editing basket. Students work on other writing in progress until teacher is ready for conference. (This eliminates a long line at the desk and 25 papers to edit at once. It also allows the teacher more time to conference with individual students during classtime.)
- When the teacher edits, he/she quickly reads through the paper once without the red pen, then rereads it using the student's checklist, first to find out what is right and finally to focus on one or two areas for improvement. (Students cannot learn all the rules in one piece of writing.)
- A short conference can then be conducted about what is right and what can be improved with a short follow-up conference after corrections are made.

References:

Atwell, Nancie. *In the Middle*. Portsmouth, NH: Heinemann, 1987.

Carroll, Joyce Armstrong. "Ratiocination and Revision or Clues in the Written Draft." *English Journal*, 71:7 (November 1982): 90-92.

Graves, Donald H. *Writing: Teachers and Children at Work*. Portsmouth, NH: Heinemann, 1983.

Payan, Irene. "Peer Proofreading." In *How to Handle the Paper Load*, pp. 124-125. Edited by Gene Stanford. Urbana, IL: National Council of Teachers of English, 1979.

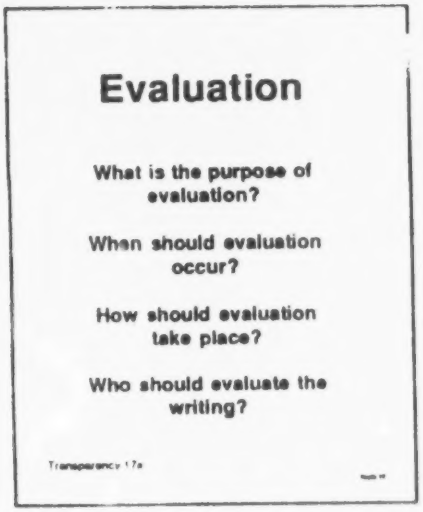
Edit

for
Spelling
Verb Tense
Capitalization
Punctuation
Agreement

Transparency 16a

Managing Editing

Self
Peers
Groups
Teacher



Presenter's Notes
(for personalizing presentation)

Topic 17—Evaluation

COVER THESE POINTS

1. **What is the purpose of evaluation?**
   - to encourage students to write again or to continue writing
   - to make the next piece of writing better
   - to teach students to assess their own writing to develop lifelong skills
   - to guide the teacher's planning of lessons and strategies

2. **When should evaluation occur?**
   - often and not always for a grade
   - during all stages of the writing process
   - when students need a nudge to continue writing or to make changes

3. **How should evaluation take place?**
   - according to specific criteria that have been established before writing occurs
   - by a variety of methods
   - by a variety of evaluators
   - by telling first what is right in a positive way and then identifying one or two areas that can be improved
   - through modeling and sharing

4. **Who should evaluate the writing?**
   - the writer—to become a critical thinker and develop a lifelong skill (the ultimate goal of evaluation)
   - peers—to experience the successes and problems of other writers
   - the teacher—to encourage and guide toward improvement

Evaluation

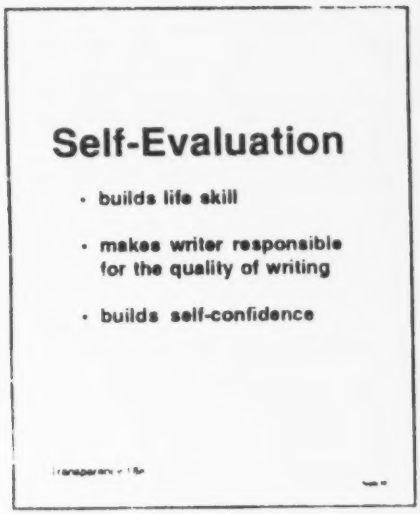
What is the purpose of evaluation?

When should evaluation occur?

How should evaluation take place?

Who should evaluate the writing?

Transparency 17a



Presenter's Notes
(for personalizing presentation)

Topic 18–Techniques for Self-Evaluation

COVER THESE POINTS:

Self-evaluation allows students to assume responsibility for assessing their own writing and for deciding which pieces of writing they will share with their peers and teacher. It helps make writers more responsible for the quality of their writing by promoting organizational skills, self-reliance, independence, and creativity. Students evaluate the various drafts as well as the final product, using teacher- and student-developed questions or checklists as a guide. Teaching students to evaluate their own work helps them become better readers, writers, and critical thinkers.

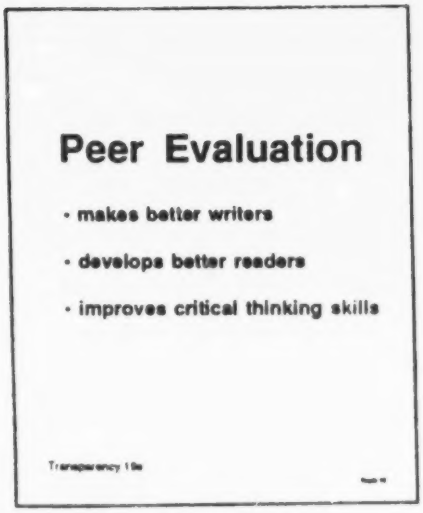
Some techniques for self-evaluation are:

- individualized checklists to guide reading for specific improvements
- folders of complete and ongoing work
- focused holistic scoring—students can be taught how to score their papers.
- predetermined criteria for scoring or grading—this can be determined by the teacher; or, before writing, older, more capable writers can discuss and determine their own criteria as a group
- reading for the best part of a piece and for one part that needs improvement

Teacher response (written or oral) to students' self-evaluation is necessary to determine where the students are in their evaluation processes and to give them the reassurance or nudge that will build their self-confidence to continue writing.

Self-Evaluation

- builds life skill
- makes writer responsible for the quality of writing
- builds self-confidence



Presenter's Notes
(for personalizing presentation)

Topic 19–Evaluation Techniques for Use by Peers

COVER THESE POINTS:

Peer evaluation may involve two students who read each other's writing or small groups of students who meet periodically to offer suggestions and support to one another. Peer evaluation gives students an opportunity to have someone other than the teacher respond to their writing, to see how it affects others in their peer group. In addition, careful reading of peers' papers sensitizes students to problems and successes in their own writings. Research studies show that peer-group evaluation may result in equal or greater improvement in writing ability and grammar usage than occurs with evaluation procedures carried out by the teacher.

Success in peer evaluation depends upon
- explaining specific criteria for good writing before writing occurs
- sharing good writing often
- modeling appropriate, specific comments on writing

Peer evaluation is an activity that is useful only when the teacher has carefully prepared the students for it. A teacher must help students develop clear guidelines for how peer groups are to function. For example, students need to be taught how to comment positively on student writing and to give specific rather than vague feedback. The comment "I like it" is vague. The comment "I like the way you describe your main character, but could you tell more about where this took place?" is much more specific.

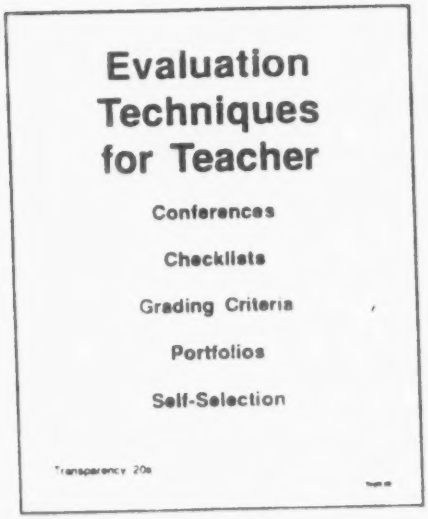
Peer evaluation techniques:

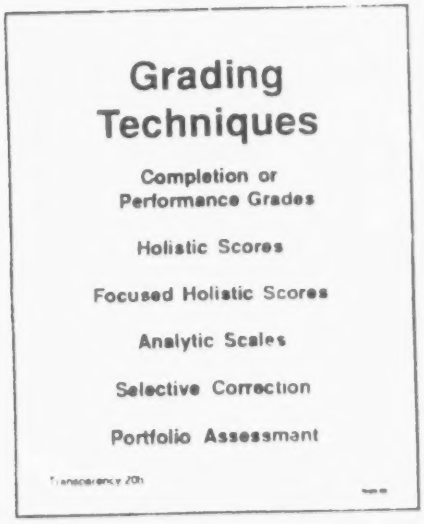
- The writer reads his/her paper aloud (often a writer must read a paper twice for best results). Listeners then tell what particular parts they like and what they want to know more about.
- The writer reads his/her paper aloud while the listeners write down every important point they hear. They read these points back to the writer and suggest where more information might be given. The writer can often see gaps in information as the listener reads the points back.
- A peer reads and scores a paper holistically, discussing the specific criteria for that score with the writer; or possibly two peers read and score a paper and discuss it with the writer.
- The teacher or the student (with help from teacher and/or from other students) keeps individual checklists in folders with specific needs for focus. The reader uses this short list to focus on what is correct and what needs improvement.

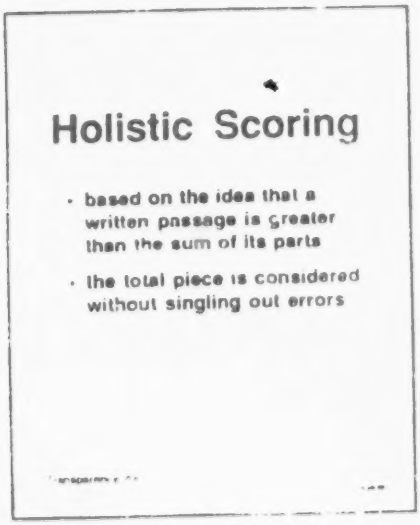
Peer Evaluation

- makes better writers
- develops better readers
- improves critical thinking skills

Transparency 19a






Holistic Scoring
• based on the idea that a written passage is greater than the sum of its parts
• the total piece is considered without singling out errors

Topic 20– Evaluation Techniques for the Teacher

COVER THESE POINTS:

Evaluating Writing

Dissecting every element of a composition, in addition to being of questionable instructional value, is frustrating and time consuming for both the teacher and the student. Evaluation should, however, occur often to push the writing toward improvement, and students must practice writing frequently for evaluation truly to improve writing.

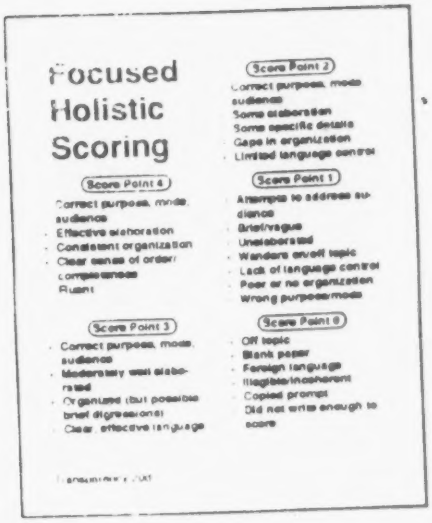
Some ways to evaluate writing are

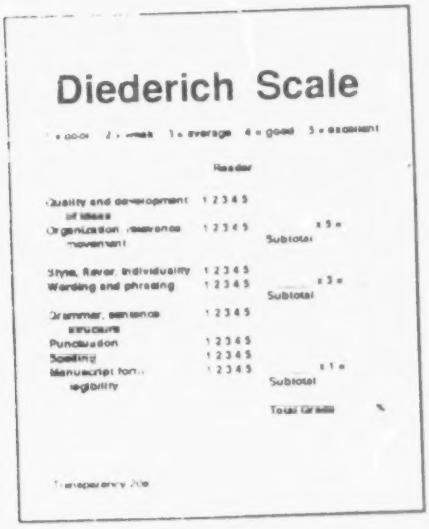
- **individual conferences**. Discuss first what is right and then only one or two areas which need improvement.
- **small group conferences**. Use with students who have similar writing problems.
- **checklists**. Explain to students how checklists can show what they have improved upon and what still needs improvement. (These should target only a few areas at a time.)
- **specific grading criteria**. Give students goals by establishing and then sharing criteria for writing before writing begins.
- **portfolios**. Keep portfolios of students' writings to see progress. Include early and later writings, examples of the entire writing process, and checklists of improvements. These are excellent tools for parent conferences.
- **self-selection**. Allow students to choose pieces of writing they believe to be their best for evaluation.

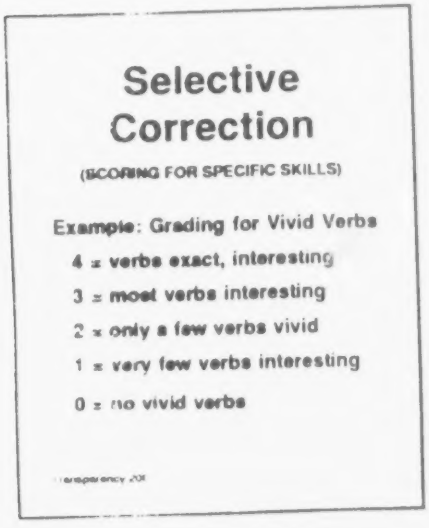
Taking Grades

De-emphasize grading by not grading every piece of writing. Be honest and let students know that writers must practice often and that grades will be taken on finished products, improvements, completions, and on process. Practices will often warrant comments and responses to nudge the writer toward improvement on the next step of writing, but grading need not occur on every piece.

- **Completion or performance grades**—If an assignment is complete, points are given with no value judgment, e.g., a ✓or an A is given for five journal pages a week, or for two drafts of short writings a week with a revised piece every two weeks, or for completing all stages of the writing process on a piece. (This type of grade accounts for process as well as product.)
- **Holistic scores**—This is a ranking system for reading a piece quickly for an overall impression grade. Read each paper, placing papers in four or five stacks from best to worst, matching similar papers, treating each as a whole without singling out errors. Reading the top-ranked papers aloud helps students hear better writing.
- **Focused holistic scores**—This is also a ranking system for judging a piece of writing as a whole, but it focuses on specific criteria. These criteria should be established and shared with the students prior to writing. The emphasis is on content over mechanics. The teacher can set up his/her own criteria or use those

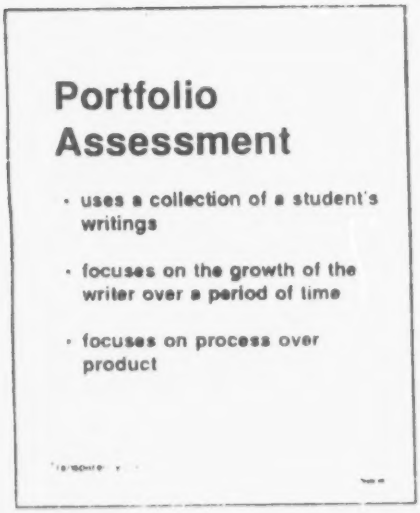





Selective Correction
(SCORING FOR SPECIFIC SKILLS)
Example: Grading for Vivid Verbs
4 = verbs exact, interesting
3 = most verbs interesting
2 = only a few verbs vivid
1 = very few verbs interesting
0 = no vivid verbs

those that guide the state test. (Rubrics for each purpose and mode are in the *TEAMS Instructional Strategies Guide for Written Composition* issued in August 1986.)

- **Analytical scales**—This is a method that has been used for a more structured accounting of a grade. There are several that have been developed, or many teachers develop their own. The content of a paper should outweigh the mechanics. The Diedrich Scale is an example of an analytical scale. It weighs content and originality 50%, style 30%, and mechanics 20%. This system used once or twice during a year in combination with holistic or focused holistic scoring allows greater flexibility and quicker grading.
- **Selective correction**—In a short piece of writing this is a quick way to focus on a specific skill that has been recently taught or emphasized. For example, if vivid verbs or transitions have been taught, score a paper on the use of that skill only. Select no more than one or two skills on which to focus. Marking only one or two areas saves time and targets follow-up teaching. This technique can be used for assessing errors or for equating a grade to the score.


Portfolio Assessment
• uses a collection of a student's writings
• focuses on the growth of the writer over a period of time
• focuses on process over product

- **Portfolio assessment**—The teacher keeps a file of writings for each student. This file might include writings chosen at various times of the semester or year, or it might include samples of a student's writing showing the entire writing process at various times of the semester or year. The file or portfolio allows a teacher to see how a student's writing has progressed over a period of time, not just how one piece of writing has improved over another.
- **Retest/reteaching**—Allow revision to occur after papers have been evaluated or graded. Students may even select a paper they care to revise out of several that are already evaluated.

There are many other ways to take grades on writing as a process.

References:

Kirby, Dan, and Tom Liner, with Ruth Vinz. *Inside Out*. 2nd ed. Portsmouth, NH: Heinemann, 1988.

Evaluation Techniques for Teacher

Conferences

Checklists

Grading Criteria

Portfolios

Self-Selection

Transparency 20a

Grading Techniques

Completion or Performance Grades

Holistic Scores

Focused Holistic Scores

Analytic Scales

Selective Correction

Portfolio Assessment

Transparency 20b

Holistic Scoring

- based on the idea that a written passage is greater than the sum of its parts
- the total piece is considered without singling out errors

Transparency 20c

Focused Holistic Scoring

Score Point 4

- Correct purpose, mode, audience
- Effective elaboration
- Consistent organization
- Clear sense of order/ completeness
- Fluent

Score Point 3

- Correct purpose, mode, audience
- Moderately well elaborated
- Organized (but possible brief digressions)
- Clear, effective language

Score Point 2

- Correct purpose, mode, audience
- Some elaboration
- Some specific details
- Gaps in organization
- Limited language control

Score Point 1

- Attempts to address audience
- Brief/vague
- Unelaborated
- Wanders on/off topic
- Lack of language control
- Poor or no organization
- Wrong purpose/mode

Score Point 0

- Off topic
- Blank paper
- Foreign language
- Illegible/incoherent
- Copied prompt
- Did not write enough to score

Transparency 20d

Diederich Scale

1 = poor 2 = weak 3 = average 4 = good 5 = excellent

Reader _____

Quality and development of ideas	1 2 3 4 5	
Organization, relevance, movement	1 2 3 4 5	_____ x 5 = _____ Subtotal
Style, flavor, individuality	1 2 3 4 5	
Wording and phrasing	1 2 3 4 5	_____ x 3 = _____ Subtotal
Grammar, sentence structure	1 2 3 4 5	
Punctuation	1 2 3 4 5	
Spelling	1 2 3 4 5	
Manuscript form, legibility	1 2 3 4 5	_____ x 1 = _____ Subtotal

Total Grade: _____%

Transparency 20e

Selective Correction

(SCORING FOR SPECIFIC SKILLS)

Example: Grading for Vivid Verbs

4 = verbs exact, interesting

3 = most verbs interesting

2 = only a few verbs vivid

1 = very few verbs interesting

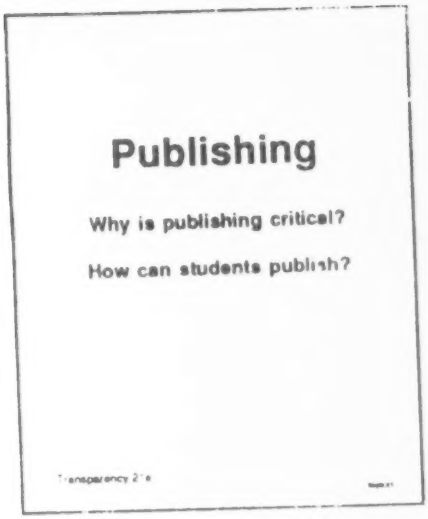
0 = no vivid verbs

Transparency 20f

Portfolio Assessment

- uses a collection of a student's writings
- focuses on the growth of the writer over a period of time
- focuses on process over product

Transparency 20g



Topic 21—Publishing

COVER THESE POINTS:

1. **Why is publishing critical?**
   - Publishing is a motivating force to keep writing exciting.
   - It allows students to write for a variety of audiences.
   - It provides motivation for revising and proofreading.
   - It provides students opportunities to try various types of writing, e.g., poems, letters, stories, etc.
   - It stimulates a variety of creative talents that accompany writing, e.g., oral presentations, illustrations, graphics, etc.

2. **How can students publish?**
   - by choosing a favorite piece of writing from their writing folders worthy of revision and proofreading
   - by preparing an oral presentation for a class, a school, or an organization
   - by illustrating the piece
   - by organizing the piece into a book
   - by writing a letter to another class, student, teacher, principal, business, etc.
   - by submitting for publication in a magazine, newspaper, etc.
   - by displaying work on bulletin boards
   - by entering writing contests
   - by writing stories, poems, or making books for other grade levels

Publishing

Why is publishing critical?

How can students publish?

Transparency 21a

Appendix A
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Appendix B

Sample Activities

We suggest you choose from the following writing activities and from your own to make your presentation interactive. Choose at least two activities that your participants can take all the way through the writing process, using prewriting, revision, and editing strategies from the guide. If you write with the participants and share your writing with them, they will feel more comfortable sharing theirs.

1. BIO-POEM • An introductory activity such as the bio-poem (form included) or any other writing activity that enables participants to get to know one another is a good way to begin a presentation.

2. PERSONAL EXPERIENCE WEB • Read aloud a short selection (story, poem) that has a theme such as pride, courage, or trust. (We have used "Slower Than the Rest" from *Every Living Thing* by Cynthia Rylant.) This activity connects reading and writing through a webbing strategy. Share with the group a personal experience that relates to the theme. The web begins with the general concept and is extended by your personal experience and by participants sharing ideas. Then you may choose to have participants write from the prewriting web.

3. MEMORY WRITING • Have participants write about events they remember: first, one from 24 hours ago; then, one from a week ago; then, one from a year ago; and finally, one from as far back as they can remember to their first clear memory. Allow two to three minutes for writing each of these, with more time for the last one. Share some of these writings. An option may be to have participants revise the form, such as creating a poem or writing a letter (Kirby and Liner).

4. TRIGGER WORDS • Give participants a trigger word of a color and have them write about a memory or associations triggered by the color. Share some of these.

5. CUBING • After explaining the strategy of cubing as a way to examine a topic from several viewpoints, pick a common topic (such as traffic jams or grading papers) for the group. Give specific details for the first cubing aspect and solicit suggestions from the participants as you list their ideas on a transparency. Continue through all perspectives of the cube. Then you may have the training group write for a particular purpose and share. At a point later in the training, you may also ask participants to revise this piece of writing for a different purpose, then share and discuss changes in voice, form, or focus that may occur.

6. PENTAD • Use a narrative poem or a short story as a starting point. You may use a transparency or copies of the piece. Using Burke's pentad, have participants write freely about one point of the pentad. Then, have those who wrote from the same perspective (such as actor) form a small group and share their results with others. Next, have one or two from each group share with the larger group, discussing the differences and similarities of the five perspectives taken.

7. LETTERS THAT CAN'T BE DELIVERED • Have the group brainstorm to elicit possible recipients of personal letters that could not be delivered in one or more of the following categories: letters to objects (chair, shoes, pen, eye glasses, car); nature (animals, plants, storms, insects); parts of the body; people who died; figures from history or literature. An option is to have the letter answered by the writer or another person. Also a letter can be written from one character in literature to another. (Student examples included.) (Ziegler)

8. MAD, SOFT, FAST TALK • This activity can be used to emphasize how writers use a variety of stylistic techniques to adjust voice to purpose. The participants visualize three different situations, writing for three to five minutes after each visualization. First, they think of someone, something, or a situation that makes them feel angry; and then they write (mad talking). Next, they visualize something or someone who needs sympathy or comforting (soft talking). Then they think of something or someone they wish to persuade (fast talking). Ask for volunteers to share at least two of their writings and discuss (perhaps list) characteristics of each type of writing. Ask participants to be aware of rhythm, sentence length, word choice, and repetition as they discuss (Kirby and Liner).

Appendix C
Quotations

1. I don't know what I think until I see what I've said.

   E. M. Forster

2. The act of writing is critically important to the act of reading.

   Robert Probst

3. A good teacher has been defined as one who makes himself progressively unnecessary.

   Thomas J. Carruthers

4. The tendency to keep the thought on a high level of generality without reference to detail or specific illustrations causes the writing to seem thin.

   William Irmscher

5. Evaluation is an everyday role, not a separate function done on a special occasion.

   James Moffett

6. If a teacher reads everything a student writes, the teacher is a bottleneck in the writing process.

   James Moffett

7. The 'teaching of writing' too often consists of little more than assigning and then error hunting after the fact.

   Robert L. Hillerich

8. The first step is merely to get started, to get something down on paper. Once a few words have begun to flow, others will follow more freely.

   Robert L. Hillerich

9. organization, structure, style, and appropriateness evolve as people struggle to communicate with one another.

   Kirby and Liner

10. I have two pieces of advice for young people interested in writing. Read and read and read. Write every day because writing is like a muscle that needs to be flexed.

    Jane Yolen

11. Climate is a warm, supportive atmosphere where one can afford to take risks, experiment with ideas and materials, and even make mistakes. It is this same supportive atmosphere which fosters a positive self-concept in students.

    Sister Joan Lickteig

12. Think of how many teachers you had who actually helped you with your writing. Most people can name one or two. I say to teachers, "Be that one teacher for a child."

    Donald Graves

13. The more a writer writes the more choices and topics occur at unpredictable moments.

    Donald Graves

14. If you can't put down an idea on paper, the chances are that you don't have an idea.

    Andy Rooney

15. The papers have been collected; they are yours to mark. What do you need to know, to consider, to do? Here is perhaps the most difficult test of teaching skill; for what you write on the student's paper should have more than one result. Will your comments lead him to write again, or to fear writing? Will they stimulate a desire to write better, or merely a fear of making errors? Will you be opening an exchange of understanding, or will you and the student communicate less and less from now on? What happens when the paper is returned, carrying your addition to the ideas expressed? How do you mark this paper?

    Lou L. Brabant

16. Teaching writing is difficult, and I suppose that many teachers emphasize form over content because grammar is closer to arithmetic and easier to mark right or wrong. Content ought to be the first consideration of any teacher of writing.

Andy Rooney

17. I believe very strongly that noticing and praising whatever a student does well improves writing more than any kind or amount of correction of what he does badly, and that this is especially important for the less able writers who need all the encouragement they can get.

Paul Diederich
ETS Sr. Research Assoc.

18. Every vital development in language is a development of feeling as well

T. S. Eliot

19. When writing, Americans too often feel like the man who has been invited to a party of distinguished guests. Being a person of modest station, he attends with great reluctance and discomfort. He has limited aims: to be properly attired, demonstrate correct manners, say as little as possible, and leave early.

Donald Graves

20. Most people won't realize that writing is a craft. You have to take your apprenticeship in it like anything else.

Katherine Anne Porter

21. Research demonstrates no correlation between the ability to write and formal grammar. Therefore, grammar and spelling are not top priorities; thinking, organizing, and stringing sentences together come first.

Carnegie Quarterly
Spring/Summer, 1980

22. The desire to write grows with writing.

Erasmus

23. A writing teacher who does not know how to write is in deep trouble, as is a piano teacher who cannot play the piano.

Carnegie Quarterly
Spring/Summer, 1980

24. Fluency is the key to learning to write. Writing must flow freely before going to work on form and correctness.

Carnegie Quarterly
Spring/Summer, 1980

25. Language is not an abstract construction of the learned, or of dictionary-makers, but is something arising out of the work, needs, ties, joys, affections, tastes...

Walt Whitman

26. ...there is in writing the constant joy of sudden discovery...

H. L. Mencken

27. Make your classroom, "...the place where the writer not only writes, but experiences in a conscious, orderly way the stages of the composing process itself."

Mina Shaughnessy

28. Revision is looking at a writing with different eyes.

Tenth-grade writer quoted by Marian Mohr

29. Revision is like an amusement park. When you feel like doing something gutsy, you take the roller coaster–you develop the idea. If you feel a little less gutsy, you might want to do the bumper cars–bumping organization here and there.

Tenth-grade writer quoted by Marian Mohr

Appendix D

Letters That Can't Be Delivered

The letters below are student samples taken from *The Writing Workshop*, vol. 2, by Alan Ziegler

Dear Hair,

I think you should be curly
But my mother thinks you're beautiful
when you're clean.
I don't like combing you
and washing you
It's nice to have you blowing in
the wind all clean and fresh.
But why don't you just become brushed
when you're knotted
like a horse's freshly brushed hair
blowing in the wind
as it rides fast and flashing.
I love you sometimes hair.

Love, Jenny

Dear Jenny,
I'm sorry I'm not curly
but long straight and dark is pretty too.
I need taking care of because
I will be blowing fresh and clean
like a waterfall.

Love, Hair

Dear Tobacco,

O tobacco, you destroyed my mother
You ruined her life, & now she's gone
She'll never be back, all because of you
You drove her into smoking you
but not of her own free will
I want you destroyed
stop bringing death to all.

Michele

Dear Michele,

It's not my fault believe me
Man has made me into a cigarette.
I'd like to grow free
but man takes over me.
I hate death and want to eliminate it
They saw me off & add chemicals too
They set me on fire & let me burn
Do you think I like being smoked?

Tobacco

Appendix E

Bio-Poem

Line 1: Your first name only

Line 2: Four traits that describe you

Line 3: Sibling of... (or wife of, mother of, teacher of)

Line 4: Lover of...(3 people or ideas)

Line 5: Who feels...(3 responses)

Line 6: Who needs...(3 responses)

Line 7: Who gives...(3 responses)

Line 8: Who fears...(3 responses)

Line 9: Who would like to see...(3 responses)

Line 10: Resident of...(street, city, state, etc.)

Line 11: Your last name only

This poem can be cut down to accommodate the level of writers, and it can be related to literature as a description of a character.

From *Roots in the Sawdust*
Anne Ruggles Gere

Transparency Bio-Poem

COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, U.S. Department of Education.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.

Texas Education Agency
Austin, Texas
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